

VOL. XIV. No. 6.

MARCH, 1895.

PRICE, 20 CENTS.

THE INLAND PRINTER

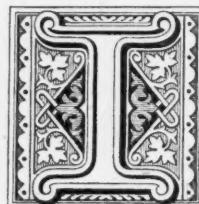


NEW YORK:
ANN ST. and PARK ROW.

The Inland Printer Company.

CHICAGO:
212-214 MONROE ST.

To Printers.



T is only within the past few years that printers have given attention to a branch of business which, although not exactly in their line, is fast gaining favor among them. We refer to Steel and Copperplate Engraving.

Not a few are taking orders of this kind, and find it more profitable than to print from type. They can readily secure these orders by suggesting to the customer the fact that it is nearer the "proper thing" to have such work as visiting cards, wedding invitations, commencement notices, etc., Engraved; that it is in very "poor form" to send out "type-printed" matter of such a nature; that society does not longer condone such rude etiquette, but demands the most polite consideration at their hands.

If you have been obliged to "turn away" orders for Engraved work, permit us to inform you that we have one of the best equipped plants in the West for the prompt and correct execution of all kinds of invitations, announcements, visiting cards, etc., and will send our price list, *to the trade*, upon application.

We also do all kinds of Steel Die Embossing, such as monograms, house address, crests, initials, etc. We have a steam-power Die Press—the only one in the West—which will "take in" a die 3 by 5 inches, which is the largest steel die ever embossed.

We solicit a trial order, and upon receipt of same will mail you a booklet, recently compiled and issued by us, entitled "Etiquette of Cards." This is a valuable publication, and will be of great assistance to you in securing orders.

Estimates given and designs submitted for all classes of Steel and Copperplate and Steel Die work. Correspondence solicited.

Printers.
Stationers.
Engravers.
Embossers.
Blank Book Makers.
Publishers.

THE HENRY O. SHEPARD CO.



212-214 MONROE STREET,
CHICAGO.



Commencement Days.

Class '95

Everyone who graduates should make the most of Commencement Days. Few events in one's life exert so great and abiding an influence.

Nothing is more important than the Commencement Invitation and Programs, as these, to a great measure, gauge the taste and culture of the Class.

We have every facility for the execution of SPECIAL designs.

HEADQUARTERS FOR COMMENCEMENT GOODS.

We believe we can state, without fear of contradiction, that we not only carry the largest variety, but the largest stock in this Country.

We believe there is no reason why every class should not have a tasty Program.

We believe the local printer should supply the same.

We believe it to be our duty to afford the printers every possible opportunity to aid in securing these orders.

We believe our line cannot fail to secure orders.

We believe every printer should obtain our samples and canvass the field at once.

Set of samples, 25 cents (only a small part of cost). If ordered by mail, 45 cents.
Correspondence solicited.

J. W. BUTLER PAPER CO.



216 and 218 Monroe Street,

CHICAGO, ILL.

HIGH GRADE LINEN LEDGER.



MANUFACTURED BY

RIVERSIDE PAPER CO.
HOLYOKE, MASS.

Each sheet is watermark with the name and our
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its quality.

USED THROUGHOUT THE UNITED STATES BY STATIONERS AND BLANK-BOOK MAKERS.

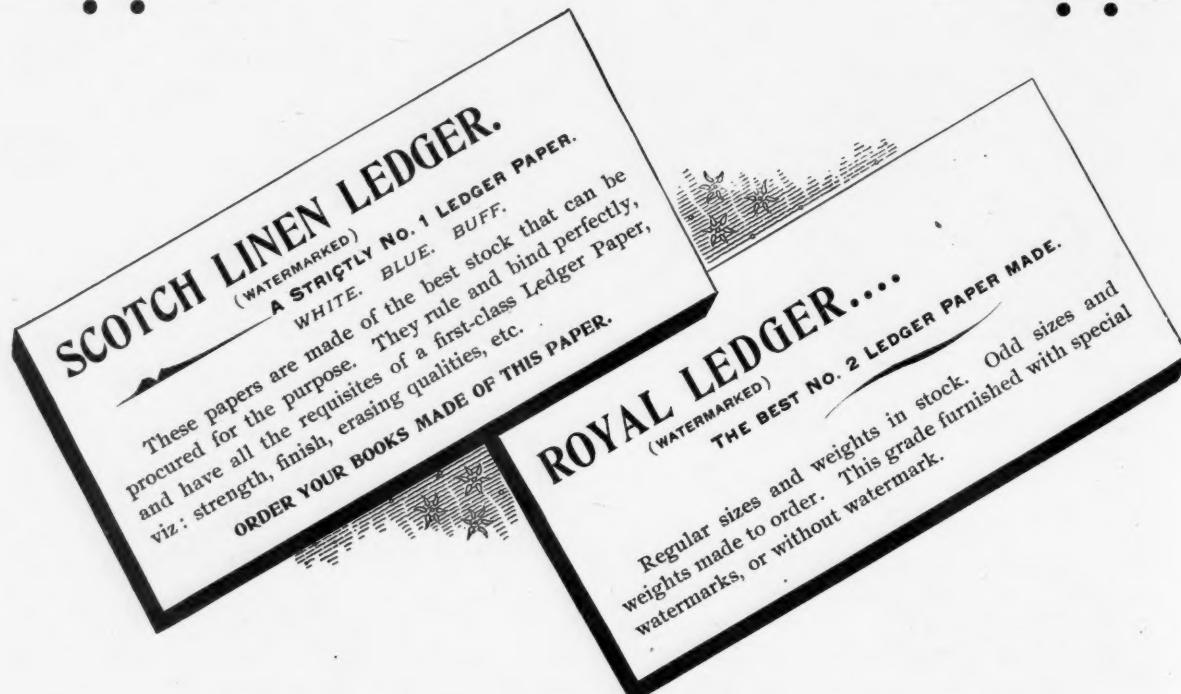
We have the following EXCLUSIVE AGENTS for the Cities named:

NEW YORK—VERNON BROS. & CO.
PHILADELPHIA—NESCOCHAGUE MFG. CO.

DENVER—E. A. PETERS & CO.
SAN FRANCISCO—CUNNINGHAM, CURTISS & WELCH.

LARGEST VARIETY

... BEST QUALITY ...



.... PARSONS PAPER COMPANY,

Send for Samples.

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L. L. BROWN PAPER CO.

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LINEN LEDGER AND RECORD PAPERS

FOR COUNTY AND STATE RECORDS.

A Full Line of **Bond and Typewriter Papers.**



THE OLD STONE MILL OF L. L. BROWN PAPER CO., ADAMS, MASS.

Read the Award of L. L. BROWN PAPER CO. from the WORLD'S COLUMBIAN EXPOSITION.

—••• AWARD ••—

- 1st. For superior strength, texture and finish.
- 2d. For uniformity and excellence of sizing, producing an agreeable surface for writing; and is susceptible of several erasures, and writing over the same surface.
- 3d. For clearness of color.
- 4th. For skill in the various processes of manufacture.
- 5th. For the purposes of Records, these papers are of the highest grade, and are adapted to stand the test of time and varying climates without deterioration in sizing, strength or finish.

(SIGNED) E. MORGAN, INDIVIDUAL JUDGE.

APPROVED: { H. I. KIMBALL, PREST. DEPARTMENTAL COM.
 { JOHN BOYD THACHER, CHAIRMAN EXECUTIVE COM. ON AWARDS.



There are certain brands of *Ledger Paper* to be relied upon, made of the best possible rag stock, new cuttings, linen fiber, that *time* and *age* will not deteriorate; such is the

**L. L. Brown Paper Co's
Linen Ledgers.**

This company has made a specialty of Linen Ledger Paper for forty-five years, and the result is a quality of excellence far ahead of the manufacturers of the world.

While the Linen Ledger Paper manufactured by us stands at the very front, we have also given great attention to the manufacture of

**Bond and Typewriter
Papers.**

To such a degree of perfection have these papers been carried, that the stock of no dealer catering for the *best trade* is complete without an assortment of these *standard* goods.



Bingham and Runge
Manufacturers of
Printers' Rollers

NEW PROCESS
No Pin-holes, but Rollers
solid and smooth. Round and
True -

Prices cheaper than the
dearest and dearer than the
cheapest. But, always for the

BEST

Bingham and Runge
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PAPER COMPANY

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Book Papers.
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odd sizes and weights are required. Surplus stocks of manufacturers bought, which our customers always get the benefit of.

Particular attention to mail orders. Correspondence invited. We make a specialty of looking after orders where

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FOR
HALF-TONE PHOTO-ENGRAVING.

Adapted to all the "Washout," "Swelled Gelatine" and
"Zinc Etching" processes.

These Screens are Collodion Dry Plates copied direct from newly ruled and absolutely perfect originals. Positively better for half-tone work than originals, giving softer and more artistic effects, without harshness.

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The most valuable method yet introduced for engraving on copper by the half-tone process. Has the following advantages: Ease and simplicity of preparing the plates and quickness of printing. Ease of development. There is no rolling up, with its attendant disadvantages. There is only one etching, which can be carried to any sufficient depth without under-cutting. The printing film is left on the copper, and is made so hard that it will withstand 50,000 to 75,000 impressions without the least wear. The only process wherein a half-tone from an eighty-line screen can be etched enough in one bite to print on cheap paper, and with cheap ink without smudging. Adapted to both Zinc and Copper Etching.

Send 10 cents for samples of work and circular of information.

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OF
WATERMARKS.



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The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.



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The Kidder Press Manufacturing Company

26 TO 34 NORFOLK AVENUE, BOSTON, MASS., U. S. A.

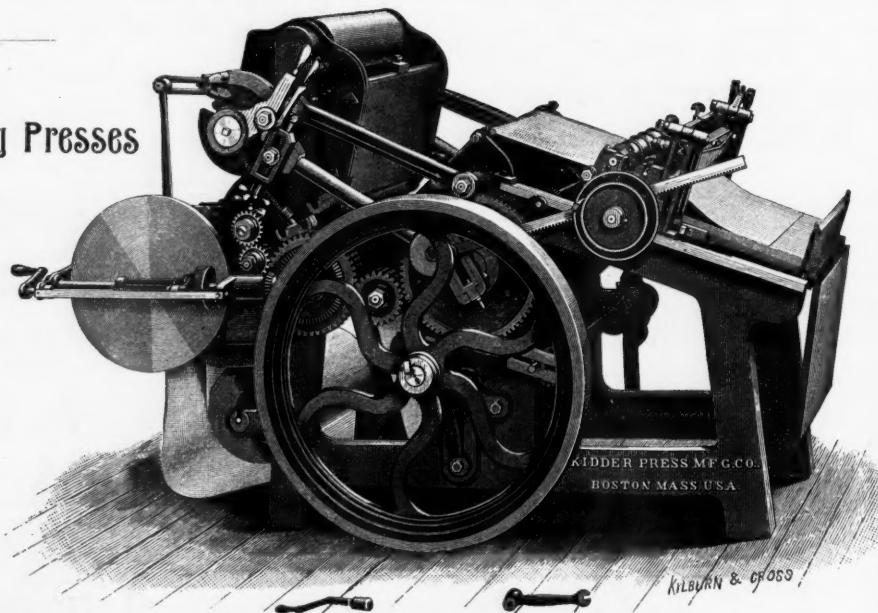
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Bed and Platen Self-Feeding Printing Presses

Adjustable to any desired size of sheet to the maximum.

We build them in the following sizes: 26 by 36, 20 by 26, 13 by 27, 12 by 25, 12 x 16 and 8 by 12 inches; printing on one side of a web in from one to four colors, or in two colors on one side and one color on the reverse side.

The speed ranges from 2,000 to 5,000 impressions per hour, according to the size.



Numbering, Slitting, Ruling, Perforating, Regular and Irregular Punching for Labels and Tags, also other Attachments, can be fitted to all of the above sizes of Presses.

OUR PRESSES ARE MONEY-MAKERS

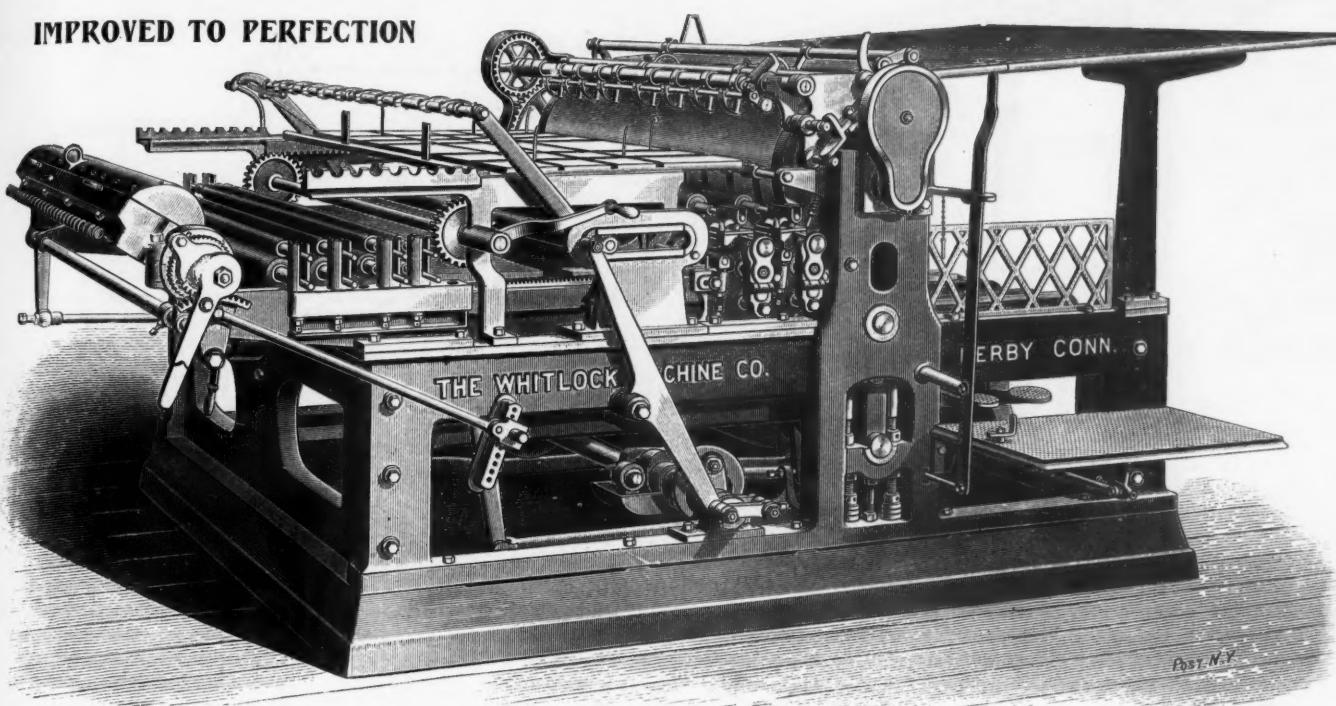
and can be used for a great variety of work.

Write for full particulars of the size best suited for your work.

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IMPROVED TO PERFECTION



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Incomparable .

Unapproachable

Delivery ▪ Flyless · printed-side up · no tapes · no shoo-flys · no setting for different lengths of sheet · no care · no trouble · no breaking or wearing.

Distribution ▪ Tipping fountain · operates with half-pound of ink · ink used to last ounce · no jabbing of ink knife into fountain · no gray sheets.

Register ▪ Guaranteed register by automatic tester · no feed tongues to buckle sheet · underneath motion exact and compensated for variation.

Impression ▪ Exact · absolutely true bed and cylinder · no spring possible because of magnificent tracks and strength of cylinder and bed.

Every other detail: Trip, Back-up, Graduating Spring, Etc., PERFECT.

**The Newest...
The Best.....For Half-tone, Fine Book and Job Work.**

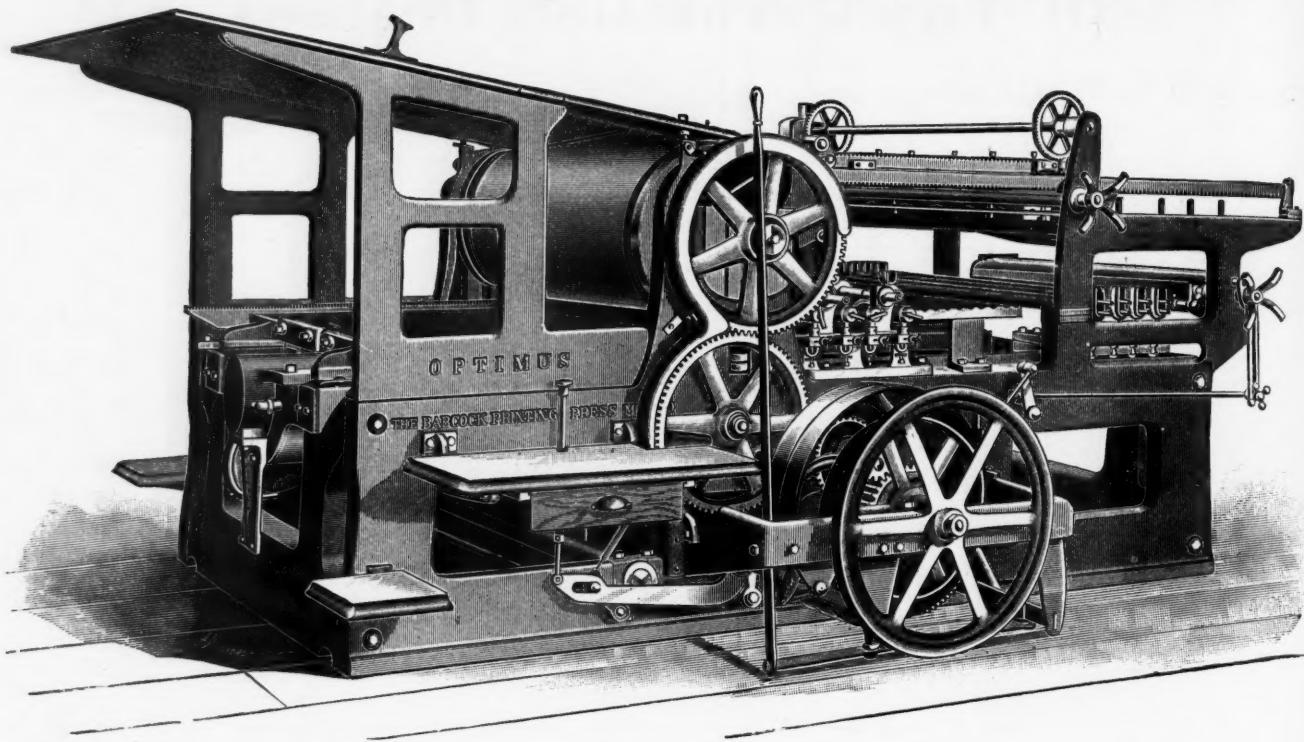
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BOSTON: Mason Bldg., Milk and Kilby Sts.
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The Whitlock Machine Co.
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Front Delivery---Printed Side Up!



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NEW SERIES TWO-REVOLUTION PRESSES.

Built especially heavy for fine half-tone, catalogue, book and letterpress work. Absolutely rigid impression and perfect register.

The only perfect front-delivery—printed side up—without fly, grippers, or adjustments of any nature, from smallest to largest sheet.

The **BEST** Two-Revolution Press built.

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FOR CATALOGUES, PRICES, ETC., APPLY TO
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CHICAGO, AND THEIR BRANCHES:

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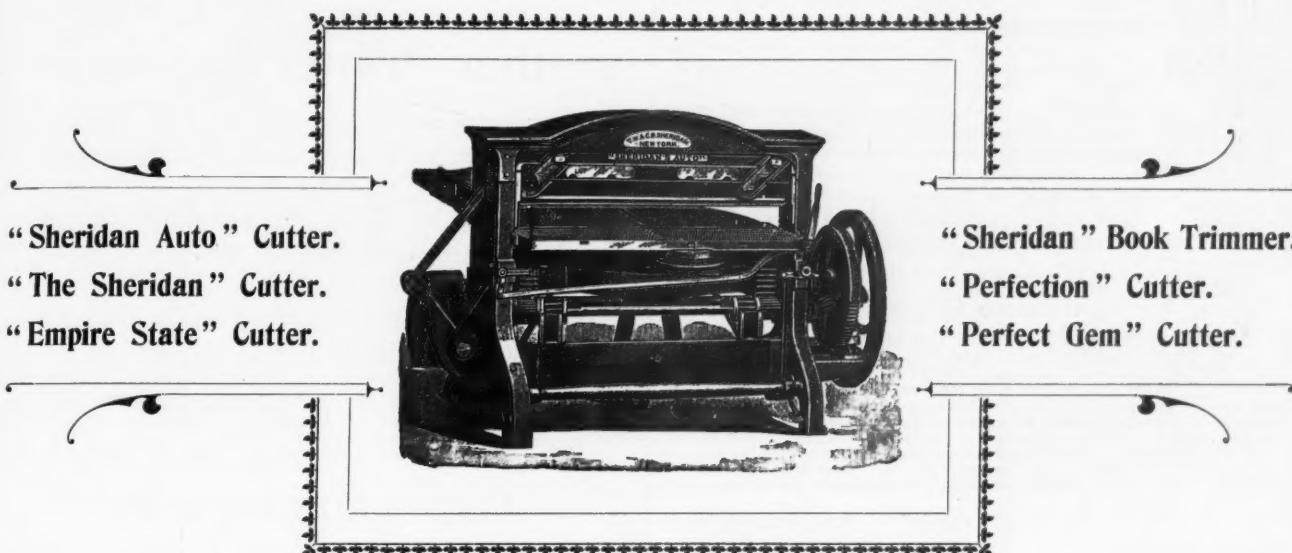
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Bookbinders' Machinery.

We carry the largest stock in the country, and can furnish a full outfit for the largest bindery or paper-box shop at once.

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NO PRINTER CAN AFFORD TO DO WITHOUT IT WHO WISHES TO
DO FINE WORK.

The New Tint Block Process.

PRICE \$15.00

Including Material, Tools for Working
and Instructions.



OUR NEW TINT BLOCK PROCESS enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the Process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work, and produce elegance and effect in commercial printing with the greatest ease and dispatch. Absolutely no experience required, as with our Patent Plates, Tools and Book of Instruction, any intelligent compositor or pressman can do his own engraving, and make tint blocks of all kinds in a variety of designs for single letters or whole forms, and at trifling expense.

We have now ready for distribution our Catalogue of
Ornaments for Books and Jobwork.

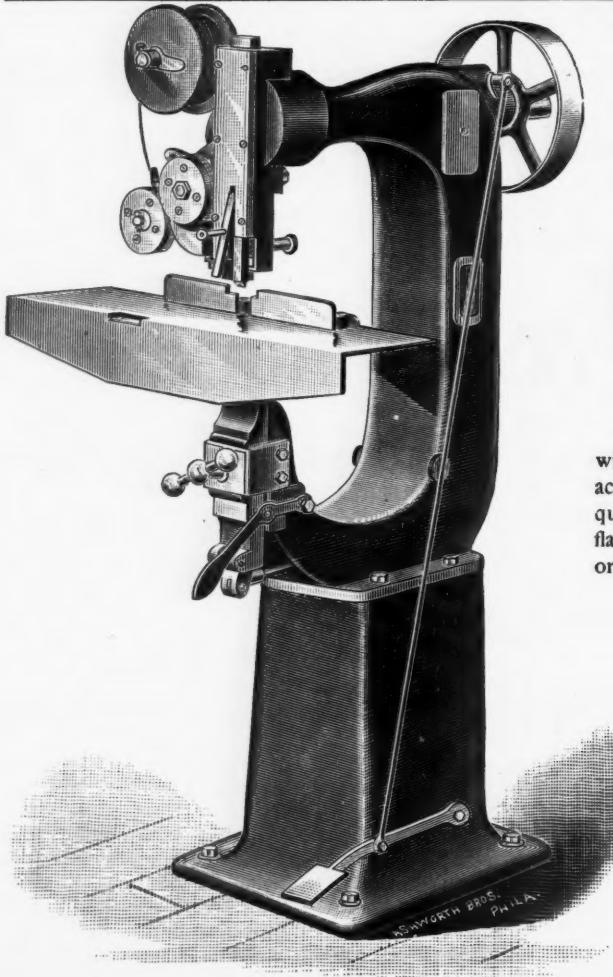
It contains over 1,000 new artistic designs in Sectional Vignettes, Head, Tail, Corner and Side Pieces, Ornamental Borders, Pictorial Blocks, Initial Letters, etc. These goods are all novelties, new and original with us.

They are not typefoundry creations, but have been designed especially to enable the compositor to more fully cope with the pen artist in embellishing artistic printing. We have printed the book in twenty colors and tints, size 9 $\frac{1}{2}$ by 12 $\frac{1}{4}$ inches, and have made it a color study as well as offering suggestions in the practical use of our Tint Block Process. Sent **only** upon receipt of 25 cents, which amount will be credited on first order for any of our goods.

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NEW TINT BLOCK PROCESS.
VIGNETTES AND ORNAMENTS
FOR BOOKS AND JOBWORK.
NOVELTIES IN BRASS RULES,
RULE TERMINALS, ETC.

Manufacturers of
Specialties for Printers,
Baltimore, Md.



One Printer writes to us as follows:

"The price of your Numbering Machine, it seems to me, is most fearful, and will certainly preclude its use, except in extraordinary cases. It is true, these extraordinary cases will occur once in a while with some houses, and may occur with us."

This printer is not using Wetter Numbering Machines.

Another Printer writes to us as follows:

"After one year's trial of your Numbering Machines, we are prepared to call them perfect. 'A little gem,' etc. A half dozen machines on as many presses and not an error for the year. What more could be asked for? And the best part of it is the cost, only \$25, instead of \$300. Wishing you as successful a year to come as we had with your machines in the year past, we remain,"

Anything that seems logical.

Get our Catalogue. It's free.

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Nos. 20 and 22 Morton Street,
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...The...

New Jersey Wire Stitching Machine

A new departure in mechanical motions. A machine without cams. Simple, direct, positive and powerful action. Durable, light (noiseless) running. Easy and quick adjustment. Large table capacity. Stitches both flat and through the fold. Not liable to get out of order. Interchangeable parts, etc., etc.



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The New Jersey Wire Stitching Machine Co.

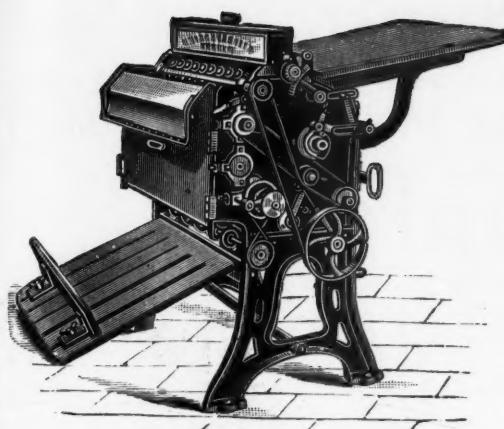
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THE EMMERICH
— IMPROVED —
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SIZES:

12×20, 14×25, 16×30, 25×40, 28×44, 34×50, 36×54.

Write for Prices and Particulars.

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SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS.

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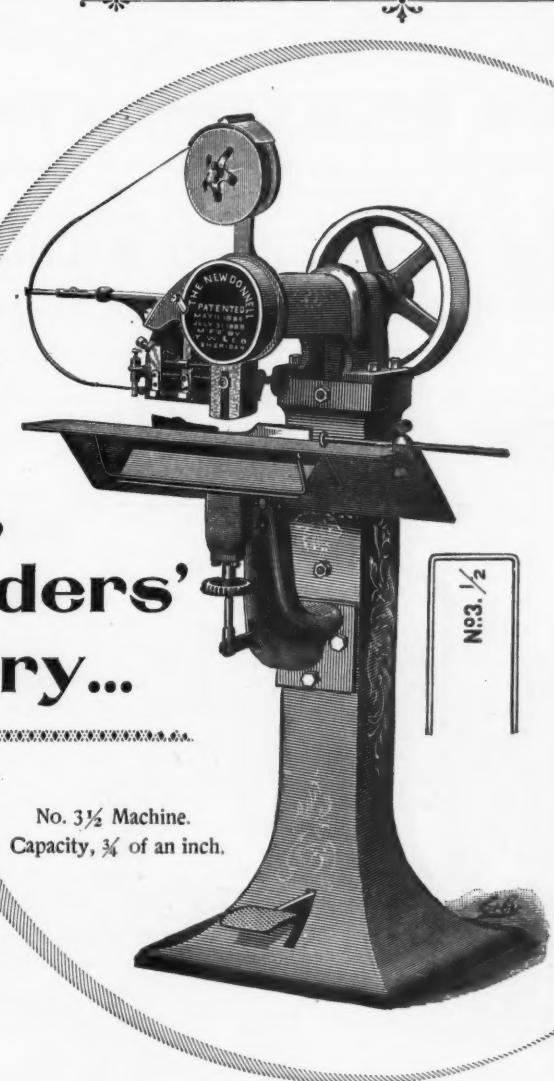
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ESTABLISHED 1835.

**Paper
Gutters,
Bookbinders'
Machinery...**

No. 3½ Machine.
Capacity, $\frac{3}{4}$ of an inch.

Write us for
Full Particulars.



**The
Improved
Donnell.**

THIS machine has been
remodeled and rebuilt
and is now a machine
that we can strongly rec-
ommend as being

**SIMPLE AND
POWERFUL.**

. . . Always ready without
change of parts for either
flat or round wire, and will
run equally well on heavy
or light work.



T. W. & C. B. SHERIDAN,

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WORKS:
Champlain, N. Y.



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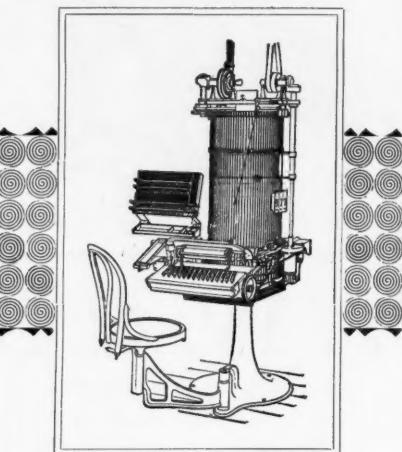
“WHAT ARE WE HERE FOR?”

Are you in business for your health, or to make and save money?
The quickest and surest way to make money is to save it.

Following is a statement of number of ems set and saving over cost of hand composition in same offices effected by 6 machines in New York City during the 25 working days of December, 1894. The working time of each was 8 hours per day or less. Nos. 1 and 2 set type on an evening newspaper; Nos. 3 and 4 run nights, and Nos. 5 and 6 run days in the office of a prominent news association.

No. 1 — 1,257,500 ems.
No. 2 — 1,189,250 “
Total, = 2,447,750 ems, set at saving of \$453.51
No. 3 — 1,032,500 ems.
No. 4 — 1,151,000 “
Total, = 2,183,500 ems, set at saving of \$573.00
No. 5 — 1,089,000 ems.
No. 6 — 1,181,000 “
Total, = 2,270,000 ems, set at saving of \$430.25

The average earnings of these six machines was \$9.77 per day, at which rate machines will



EARN THEIR OWN COST IN 8 MONTHS.

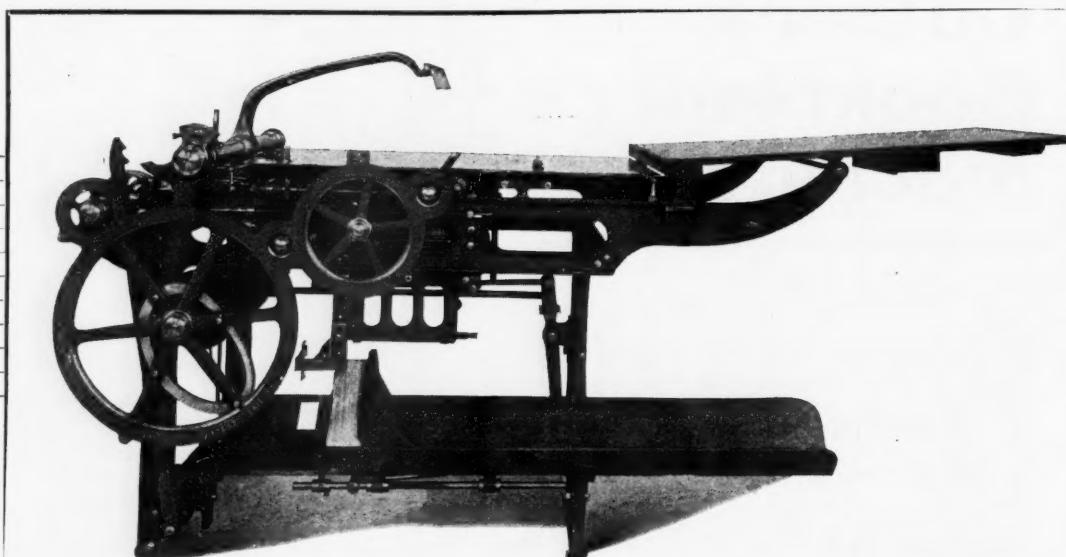
Details of above records and all information regarding
machines sent on application to

THORNE TYPE-SETTING MACHINE CO.

139 Monroe Street, CHICAGO.

581 Capitol Avenue, HARTFORD, CONN.

Another New Machine!



THIS MACHINE has our new device for slitting that entirely avoids “buckling” at the third fold, even on 150-lb. paper

WE GUARANTEE THIS !

The machine has but one set of miter gears in its entire construction, each set of rolls being run independent of the other.

Our new method of handling tapes does away with repeated re-sewing.

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... Made by the...

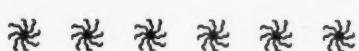
Brown Folding Machine Co.
Erie, Pa.

.....

WE DO NOT MAKE
THE CHEAPEST BUT THE BEST

~~ Printers' Rollers ~~

CASTING THEM IN
THE ORIGINAL "GATLINGS," COINING THE PHRASE OF



"Machine-Cast Printers' Rollers"
FOR THE PRODUCT.

These Rollers give BETTER presswork with

—♦♦ LESS LABOR ♦♦—

than the old style.

BINGHAM BROTHERS COMPANY,

MANUFACTURERS OF

Printers' Rollers, Composition, etc.,

49-51 Rose Street.

(FOUNDED 1849.)

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BUFFALO, N. Y.

THE "GEM"

WITH IMPROVED FINGER GAUGE.

PRICE \$175.00.

THE BEST PAPER CUTTER IN THE
MARKET FOR THE MONEY.



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DESIGNERS &
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 OPERATING ALL PROCESSES
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 SPECIAL DEPARTMENT FOR
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AND
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“Say, this is the Push Printing Company.”

“Send us up quick a hundred pounds of your H. D. Book Ink and a hundred pounds of your Half-tone Cut Ink.”

“Our foreman says they’re the best Inks he ever put in a fountain.”



WON’T YOU TRY THEM AND BE CONVINCED?

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Sell on
their
Merits

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Possessing the largest and
most complete Printing
Ink Works in America, THE
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give the most careful attention
to the requirements of the trade,
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ables them to best fill the wants
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Un-
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In every grade and for every
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Letterpress,
Steelplate, Copperplate
and Lithographers'

“Inks”

Dry Colors, Varnishes,
Oils and Dryers,

IN EVERY GRADE AND FOR
EVERY VARIETY OF WORK

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DEEP REFLEX BLUE. \$3.00. 351-76.

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The Goes Lithographing Co.

that wants Lithographing
instead of Printing?

will do that work for you at LOWEST TRADE PRICES, and put
your imprint on the job. Send for our Samples and Trade Price List.

WE MAKE A SPECIALTY OF TRADE WORK.

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...FOR...

THE SMYTH MANUFACTURING CO., THREAD BOOK SEWING MACHINES,
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AND A COMPLETE LINE OF

THE BEST MACHINERY
FOR
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WE GUARANTEE EVERY MACHINE WE SELL.

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MACHINES**

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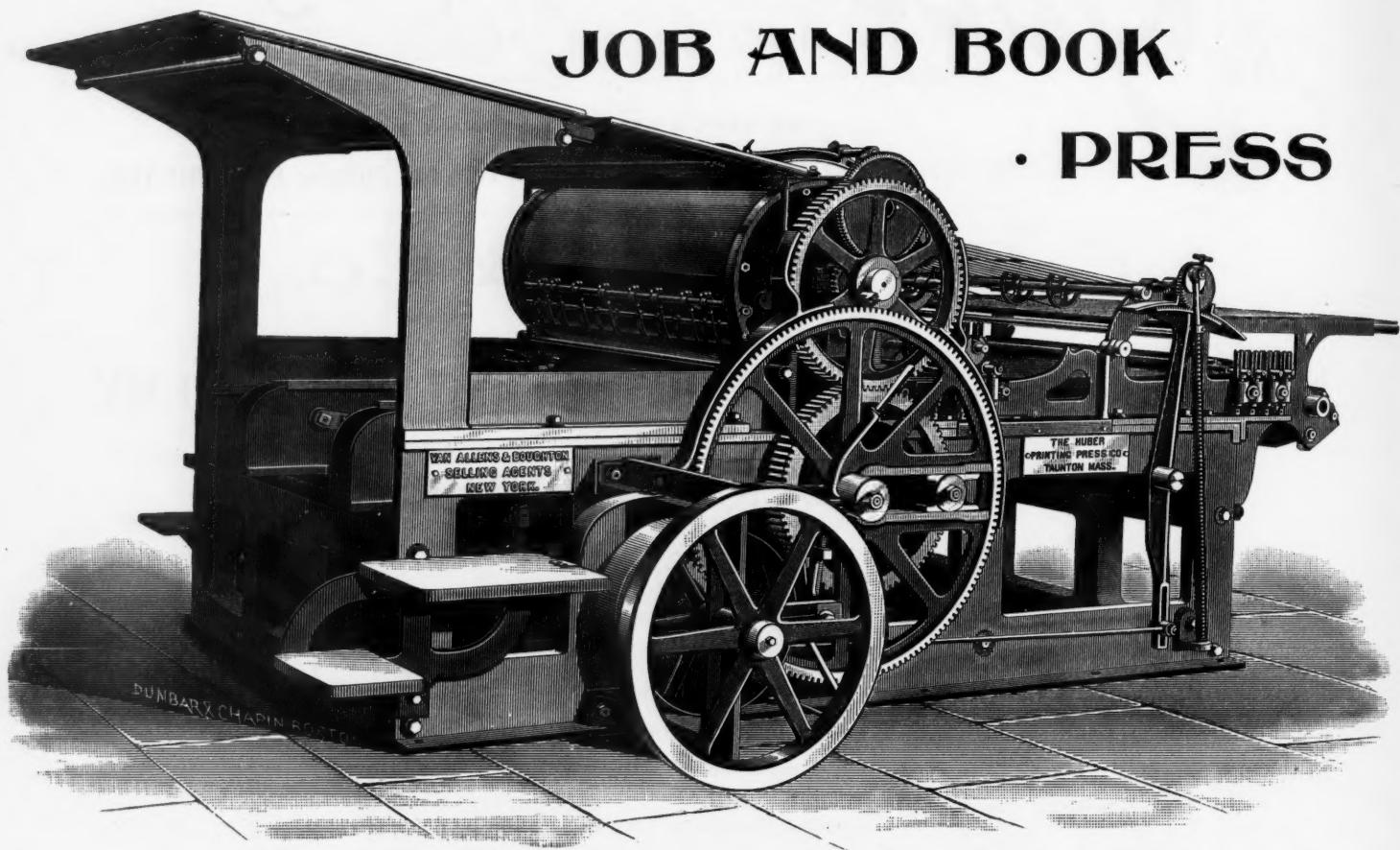
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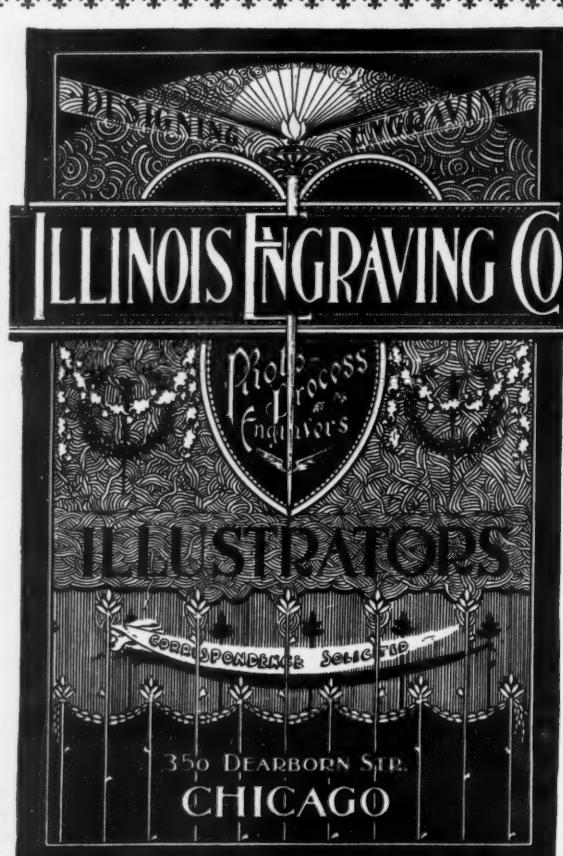
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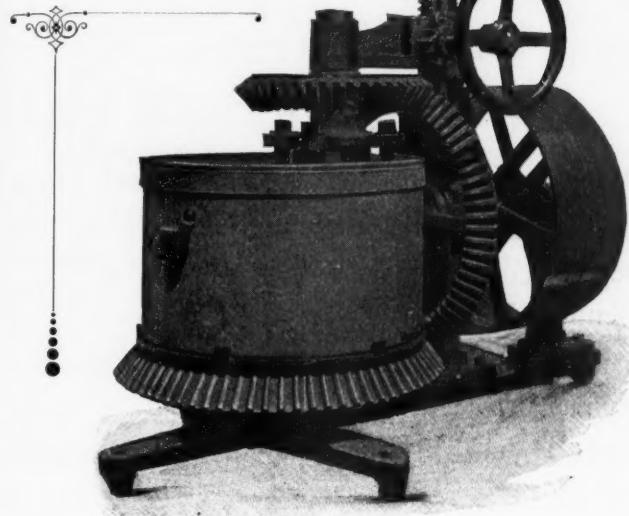
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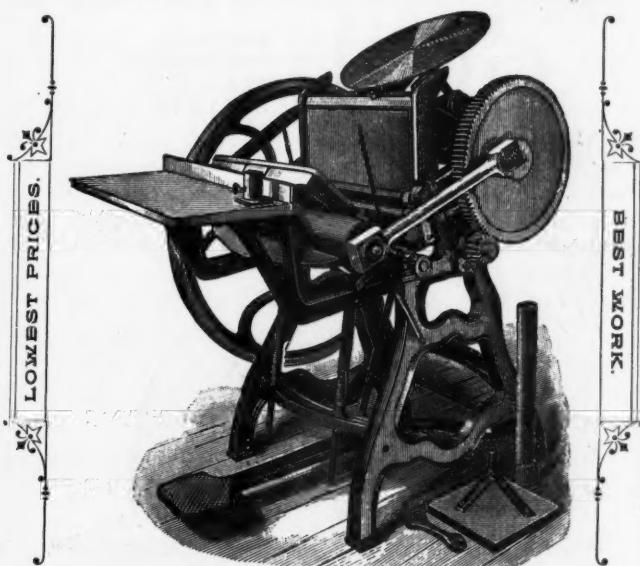
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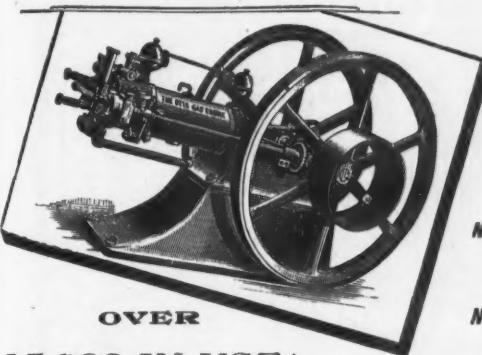
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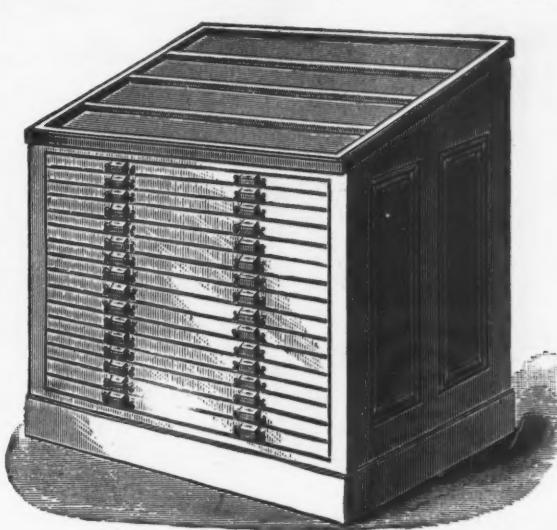
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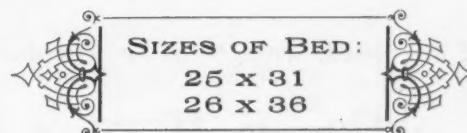
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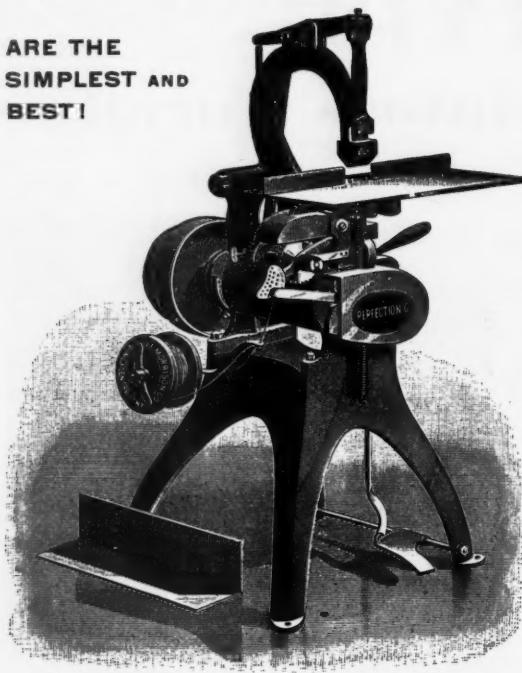
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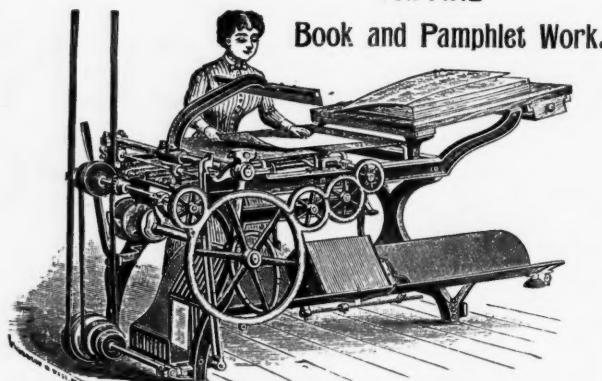
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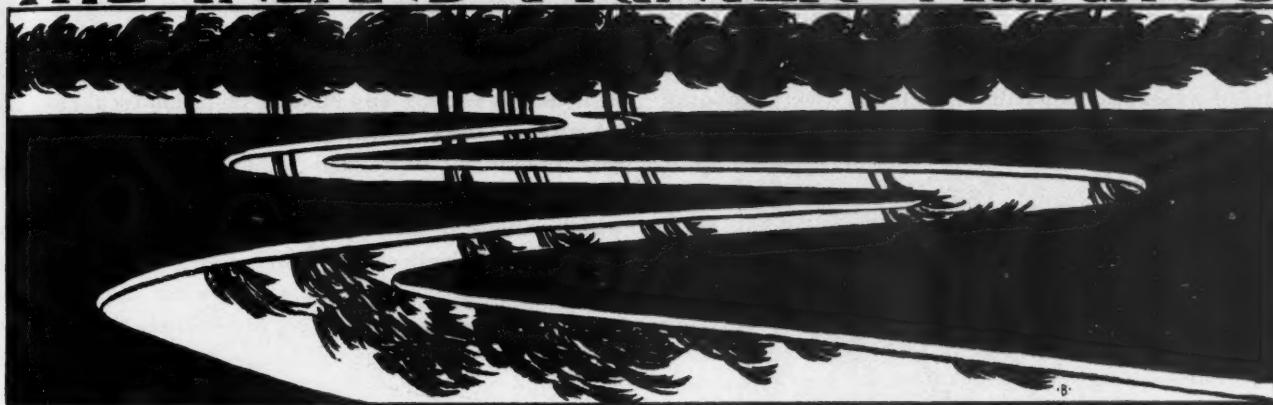


Yours cordially,
Theo. L. De Vinne

Gribayéoff
from life

FRONTISPICE.
SPECIALY DRAWN FOR THE INLAND PRINTER
BY V. GRIBAYÉOFF.

THE INLAND PRINTER • March '95



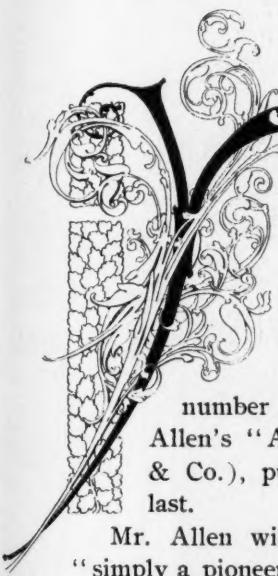
VOL. XIV — NO. 6.

CHICAGO, MARCH, 1895.

TERMS, { \$2 per year, in advance.
Single copies, 20 cents.

BOOK-PLATES AND THEIR PRODUCTION.

BY W. IRVING WAY.



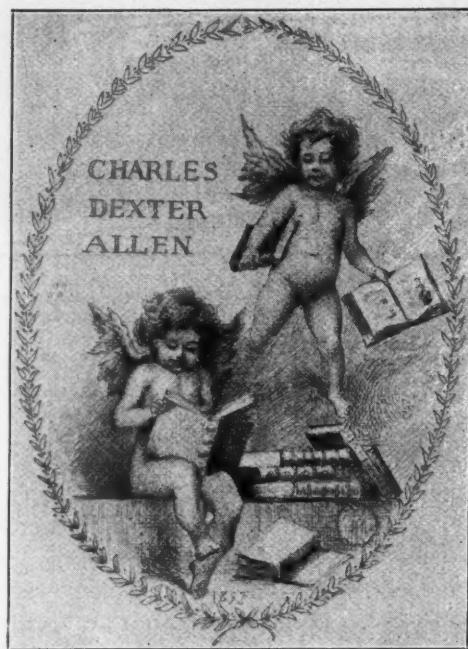
ESTERDAY we predicted a flood of literature on the subject of Book-Plates. Today it overwhelms us. The London *Daily Chronicle* tells us that "seven distinct works dealing, either solely or incidentally, with book-plates have been published in Europe during the past month." This number includes, of course, Charles Dexter Allen's "American Book-Plates" (Macmillan & Co.), published in America in November last.

Mr. Allen wishes his book to be understood as "simply a pioneer work"—modest in pretension, if bold in proportion. If the subject should prove of continued growing interest in America, other monographs are likely to appear, but the writers of such works will find their task made comparatively easy by Mr. Allen's book. In true pioneer fashion Mr. Allen has blazed his way through the forest, bringing to the task a ready sympathy with his subject, an abundant enthusiasm (this is absolutely necessary to the full appreciation and enjoyment of book-plates), and the patience of the painstaking and indefatigable researcher. What little published material he found ready at hand he has made a judicious use of, but his success is due in great measure, one fancies, to the assistance and support of his brother collectors, to designers, and to engravers. The chief charm of Mr. Allen's book, at least to the layman, must be its pictorial richness. This is especially the case with the editions having the larger number of illustrations from the original coppers. The Japan issue, which is the most richly embellished of the lot, is already at a premium—double the publication price being asked for it by the more speculative dealers. To the student, however, and there is a constantly growing number of these enthusiasts, Mr. Allen's Bibliography, which is very exhaustive,

embracing as it does even the merest notes that have appeared in periodical literature, is invaluable, though not more so perhaps than his lists of collectors, mottoes, dated plates, and the works of early American book-plate engravers with their names. Especially useful, also, is the list of collectors—at least to those who wish to make an easy and inexpensive exchange of civilities. It is the purpose of this note, however, to deal more pertinently with the methods employed for producing and reproducing book-plates (already a very comely and instructive little treatise, devoted almost entirely to this feature of the subject, has appeared—"On the Processes for the Production of Ex Libris," by John Vinycomb), with special reference to the engraved and etched work of E. D. French and Edmund H. Garrett.

It may be questioned by many whether a book that is beautifully bound in rich levant, and decoratively tooled, is in need of further embellishment, such as may be added by a book-plate bearing the owner's name and heraldic device. Persons of good taste, yet modest and unostentatious in all ways, believe that a book-plate of artistic and decorative design printed from copper adds distinction to a bit of decorative binding. Mr. French himself is of this belief, naturally. And we are with him—if the book happens to have been at one time the property of Horace Walpole, or Mr. Charles B. Foote. Posterity will bid high for books that are embellished with the dainty little works of art bearing Mr. French's or Mr. Garrett's name. It is unusual for the fame of an American artist to penetrate such a remote and insular corner of the earth as England. Yet Mr. French's name is mentioned in a recent *News-Sheet* (No. 9) of the Bibliographical Society as a "worthy rival" to Mr. Sherborn(e) himself. It seems that "the Hon. Secretary of the Society had made a rough sketch" for a title-page to the society's publications "whose main feature was to be four circles connected by scrollwork, with a vignette

in each circle, representing respectively a scribe, a printer, a bookbinder, and a wood-engraver, the first three being taken from old designs." But this scheme was knocked in the head by the discovery that the design was anticipated in Mr. French's very elaborate

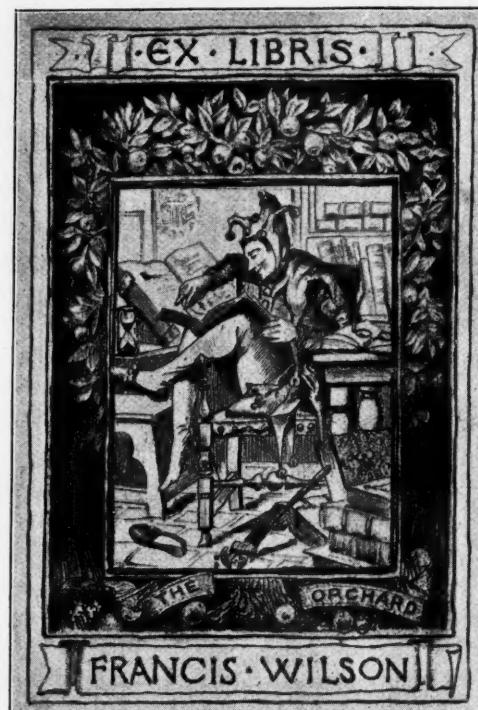


and successful book-plate for the Grolier Club, which serves as a frontispiece to Mr. Allen's book. Please note this, Mr. Egerton Castle, and change, in future editions, that sentence in English Book-Plates wherein you give the palm to Mr. Sherborn against all comers,



as Mr. French is a young man and his future an indefinite quantity. We doubt if Mr. Sherborn has ever done anything, either in the "flowery" or armorial manner, better than some of Mr. French's work — and

the manner in which the initials of Mr. French's own plate, reproduced for this note, are woven in is not only exceedingly decorative, but quite unobtrusive. Mr. French's work is all cut with the graver (burin), and he does not employ any etching or mechanical process other than honest linework; not that he has any objection to etching, as he tells us, but because he thinks there is "a peculiar brilliancy about engraved work which makes it more decorative, as an addition to a finely bound book." All his plates are copper, or "card-plate metal," a copper somewhat alloyed with tin. Many of them are steel-faced when the number to be printed is large. Book-Plate designing and engraving is comparatively a new thing with Mr. French, but he has lately become interested in it largely because he "hopes to do something very much better" than what he has yet done.



The few book-plates designed by Mr. E. H. Garrett, and etched or engraved, wholly or in part, by him, are a side issue with this artist, and our reproductions do not fairly represent him, but he has done enough to show that he has invention and fancy, though he does not venture, we believe, into the armorial field.

Printing from engraved and etched plates is a rather costly undertaking, but it is not sufficient with our collectors to transfer to stone, though this is done quite extensively on the other side of the water, we understand. So many processes have come into use during the last quarter-century that legitimate plate-work was likely to be elbowed out of existence entirely. It is gratifying, therefore, to find that when artists of sterling merit do arise there is a demand for, and a genuine appreciation of, their work. The art of

engraving on metal plates for taking impressions on paper is of very respectable antiquity and parentage, and was first practiced, we believe, by Tommaso Fineguerra, in Florence, Italy, about 1460. Like the invention of printing, it has been claimed by the Germans, who claim much that they are not entitled to. The first book printed in Rome, begun in 1472 and finished in 1478, was illustrated by the first plate



engraving. Many of the great engravers have been Italians, but one of the greatest of all, if not the greatest, was a German, Albert Durer, who is also believed to have invented the process of etching by corrosion. England entered the field much later, but it is doubtful if she ever excelled in any branch of the art, with, possibly, two exceptions, mezzotint and stipple. C. H. Jeens, who died only two or three years ago, practiced his art in England—usually behind bars or locked doors to keep him away from liquor, it is claimed—and to England must belong the credit of his work, which is of a character rarely surpassed, if, indeed, it has ever been equaled.

Written for THE INLAND PRINTER.

SYSTEMATIC SET IN TYPEMAKING.

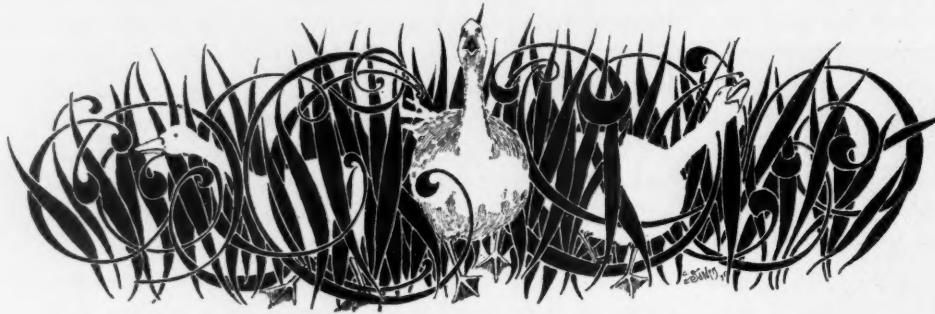
NO. II.—BY R. COUPLAND HARDING.

IT cannot be too strongly insisted on that in really ornamental styles the designer may exercise great freedom as to set. He takes liberty enough already, when he works at random. Even in a 6-point face, it is rare indeed that the difference of a point more or less—much less the fraction of a point—would mar the harmony of the line. This being the case, there is no excuse for not adapting the width of each letter to a systematic scale. It would save the caster much

trouble in the manufacture if he knew absolutely in the case of each matrix the number of points set to which it must be cast. I have repeatedly found in ordinary body letter, in remedying imperfections, that the set of the new sorts varied—infinitesimally no doubt, but quite perceptibly—from that of the original supply. I do not see how, without systematic set, such discrepancies can be avoided. It is, however, in those designs (like Bruce's shaded scroll or MacKellar's Relievo) where the ground pattern of the letter has to join, that the trouble is found. In ordinary job faces, one can hunt up a scrap of blotting paper, or a 2 or 3 sheet board, as the case may be, find a pair of shears, and put an improvised space or two between words or letters. In the case of such faces as I refer to, the same trouble and waste of time has to be incurred, with this exasperating addition, that the miserable scrap must be placed *at the end*, where, unless it is secured by some adhesive, it will certainly not remain during subsequent handling, but falling across the ends of full-length lines cause further trouble. Among faces now rarely seen, but which had a large sale when new, a good example is afforded by very original styles—Relievo Nos. 1 and 2. The first, in two sizes, attracted printers greatly by its conspicuous effects. The form of the letter, too, was excellent, and the design, so far as it went, was good. It was in the practical use of the letter that the difficulties appeared. It had so strong a character of its own that it was out of harmony with other styles, its most fitting place being in combination with border, or rule designs. Here, however, the mechanical difficulties came in. The two sizes, specially provided with characters for combining, were on discordant bodies—a grave oversight. The set was unsystematic; and the only finish provided to the lines was a large heavily kerned end-piece effectually preventing any combination with other designs. No. 2 had in addition difficulties of its own in perspective which prevented spacing out, each extra space introducing broken fragments of "blocking," and the letters were not as good as in No. 1. The end-pieces, too, were double-kerned. The German "Shieldface" will combine accurately with any architectural or regular border design—the Relievo combines only with its own rather awkward end-pieces. The one style has become a standard—the other has not.

Very little forethought would have made the two Relievo faces of permanent value. First, the bodies should have been to point standard, and the set the same, the unit being, say, 3-point. Next, the design should have filled the body, the weak and meaningless dotted line above and below being dispensed with. Next, whatever kerned terminals might be thought expedient, plain unkerned ends should first have been supplied, and in No. 2 design a few extra justifiers would have avoided the confused light and shade between words which at present destroys all the illusion of solidity. Even as I write, a calendar sheet

reaches me from Australia, and I find my old friend No. 2 used in the heading. The display is a little mixed as regards style, but the compositor has used the Relievo in the only way in which it can appear to real advantage—as an integral part of the border. But to do this he has either taken advantage of broken characters, or purposely broken a pair of terminals and put



TAILPIECE—FROM ORIGINAL DESIGN BY C. E. SANDERS, NEW YORK.

them in upside down! The ingenious compositor has indicated by one bold stroke both the possibilities of the design and its limitations.

I fear that a reformed series of this really useful design would not now "catch on"; still, it might be worth while to try each on one new body, say 48-point, and adapt it to the printer's needs. In the case of No. 1, very little change would be needed beyond careful attention to point body and set. The form of the letters, their perspective and their shading could scarcely be improved. If accurately cast, they would join up so that there would be no need to have, as at present, white scratches in the background to mark the junctions. The solid ground filling the body, no extra unkerneled end-piece would be necessary—an ordinary justifier answering every purpose.

In the case of No. 2, a plain sans face like No. 1 would look far better than the present one, and would simplify the blocking and shades. The addition of a medium-face, 3-point brass rule above and below would, where preferred, give a finish far better than the present broken dotted line (which speedily batters), and any number of artistic end-pieces, kerneled and unkerneled, could be devised to join up with the letter and rule.

Each face could also be adapted for two-color work by the simple process of routing the types and making electro matrices.

With these improvements, the type would be worth more than tenfold its present value to the job printer. Its adaptations would be without number. He could work up panels, realistic or conventional, to any extent. In label or calendar work his border and main line could always be made to blend harmoniously. With additional justifiers cast on right-angled triangle body, German fashion, he could cross his page horizontally or obliquely, with a handsome lettered band. Almost any conventional border or series of line ornaments could be adapted to the decoration of the main line;

with such a combination as MacKellar's Series 100, a signboard with brackets or other adjuncts could be erected; and by merely inclosing the line with any suitable face of brass rule, a handsome panel would result.

The styles to which I have specially referred—chiefly for the purpose of illustration—are typical of many others. My contention is, that it is scarcely possible to devote too much study to practical detail in the production of any new type design; and further, that such a course must pay in the end, while random work must lead to disappointments all round. A founder may set before him either of two ideals. He may produce a profusion of new faces to be treated like Legree's

niggers—worked to their utmost limit and knocked out in the shortest possible time, to be replaced by strange faces—or he may aim at the production of styles which will be in steady demand for more than a lifetime. When we consider that the production of a new series is mechanically a costly process, and that punches and strikes once completed form part of a permanent plant representing invested capital, it would seem that the latter policy is the best. And an apparently trivial matter of practical detail, while it may not appreciably affect the immediate market for a novelty, may in the end make all the difference between a passing type fashion and a design which is a lasting source of income to the producer.

Written for THE INLAND PRINTER.

WHAT SHALL WE CAPITALIZE?

NO. I.—BY F. HORACE TEALL.

RULES for the use of capital letters are a feature of nearly every text-book on grammar, rhetoric, or punctuation, and yet it remains partly true, as Goold Brown wrote more than forty years ago, that "The innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point." If the directions then and since given had been duly studied and applied, the discrepancies would not be innumerable; and this is why the saying quoted is only partly true. Good rules are studied in our schools, and yet, for some unexplainable reason, there are few printing-offices where the knowledge acquired in school is not nullified by whimsical practice.

It pays to be cautious in the use of epithets, yet it does not seem possible to class as anything but sheer absurdity such form as "The mayor wants to give the Governor his views," found as settled style in the *New York Evening Post*, which paper also prints such titles as "secretary of the treasury" without distinction by

capitals, although it capitalizes the name of this Secretary's governmental department alone, as "the Treasury," and even uses a capital letter (a still more absurd practice, if that is possible) for a coachman or a scavenger if the word happens to stand before a name, as "Coachman or Scavenger Smith." Here we find the Speaker correctly distinguished from a speaker by the use of a capital, but Recorder Goff (a Judge) is mentioned as "the recorder," as if merely one who records, and the system of principles or rules serving as the basis of a government is called the "constitution," with the small initial, the same as the word in a mere literal sense.

The paper instanced is not peculiar in its general practice, but the one specific example is as good as a hundred. Discrepancies certainly exist now, and they are as disgraceful now as they ever were. Even Goold Brown, however, did not formulate a perfectly satisfactory system, a fact acknowledged by himself in these words: "In amending the rules for this purpose [that of furnishing better directions], I have not been able entirely to satisfy myself, and therefore must needs fail to satisfy the critical reader." Most of Brown's rules are not only satisfactory, but are in accord with universal practice; his lack of satisfaction, as gathered from his writing, was confined to particular uses of common words within the sentence, most of the words in question being often accounted proper names in such particular use, or so closely to partake of the nature of proper names that it is well to distinguish them by capital initials.

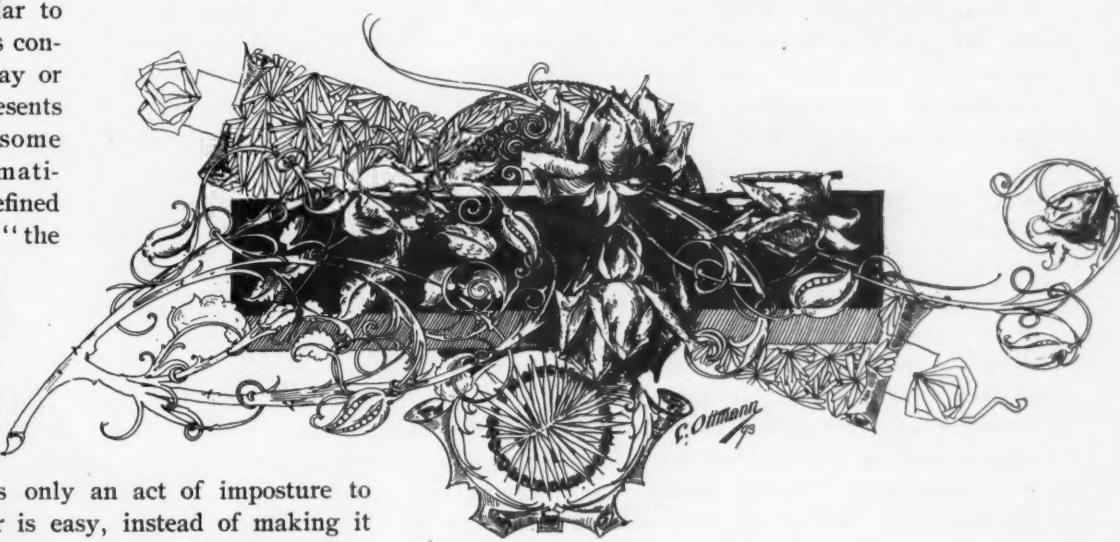
Brown's fourth rule is: "Proper names, of every description, should always begin with capitals." So far as a name peculiar to a person or a place is concerned, or that of a day or a month, this rule presents no difficulty; and some grammarians [grammaticasters?] have even defined proper names as "the names of persons or places." So much must have been plain to Goold Brown, but he says: "But not all is plain, and I will not veil the cause of embarrassment. It is only an act of imposture to pretend that grammar is easy, instead of making it so. Innumerable instances occur in which the following assertion is by no means true: 'The distinction between a common and a proper noun is very obvious.'—*Kirkham's Gram.*, p. 32. Nor do the remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty." A list of more than five hundred books is given by Brown as having been closely examined by him, and this, in connection with our quotations, may be taken

as conclusive evidence that grammar has not been made easy in this matter. Can it be made easy?

Personal opinion, accompanied in its expression with clearly stated reasons, may at least furnish practical aid, and it is with that object that this article is written. The quotations following, which show the writer's preferences, are from the "Vest Pocket Manual of Printing," published by The Inland Printer Company.

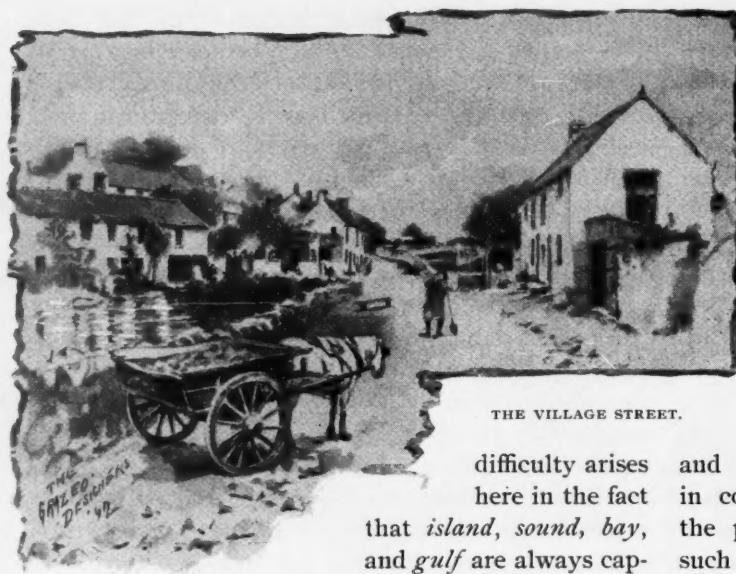
Under the rule "All proper names are capitalized," it is remarked that "this is a universally accepted rule, but its application produces many different results, arising in the varied understanding of the term *proper name*." A paragraph under this rule reads as follows: "In naming bodies of water, mountains, counties, streets, avenues, etc., such words as *ocean*, *river*, *mountain*, *county*, *street*, and *avenue* are often written with small initial letters; as, *Atlantic ocean*, *Cook county*, *Monroe street*. But when one of these words is an essential part of the proper name—as when the distinctive word is also common—it should be capitalized; as, *North River*, *Rocky Mountains*."

The first part of this was not stated as a positive rule, because usage is unsettled. Most grammarians, or at least many of them, prescribe capital letters for all such words in such use; and this is the simpler and easier practice. In most cases, however, the words do not seem to be essential parts of the proper names, and non-capitalizing favors the now common objection to frequent use of capitals. The *Sun*, of New York, uses the small letters in such names, and the *Evening Post* uses capitals. The *Tribune* uses small letters, but inserts a hyphen (as *Monroe-street*); capitalizing seems



TAILPIECE BY C. OTTMANN.

greatly preferable to this useless joining. If the common words are not capitalized, the practice should include all words similarly used, as *Fourth ward*, *district*, *precinct*, etc. Standing before the proper word in such a name the common noun is capitalized, except when preceded by the definite article; as, *Lake Michigan*, *County Cork*; but *the river Rhine*. A slight



difficulty arises here in the fact that *island*, *sound*, *bay*, and *gulf* are always capitalized in such names; as, *Long Island Sound*, *Hudson Bay*, *Gulf of Mexico*; but if a system is ever devised that embodies no worse inconsistency than this, it will be a marvel of accuracy.

"Titles of office before personal names, and other titles so placed which are not mere common names of vocation, are written with capitals; as, *Senator Jones*, *Doctor* (or *Dr.*) *Brown*, *Aunt Jane*, *Miss* or *Master Gray*; but *coachman Smith*, *barber Harris*. Titles of dignity are also commonly capitalized when used alone, as in address, or with the definite article; as, *the President*, *Judge*, *the District Attorney*. It is best to distinguish between particular and common uses of such words, and to write 'he was a district attorney,' or anything similar, without capitals." "Many special names of a common kind are, in particular uses, treated as proper nouns and capitalized; as, *Congress*, *Parliament*, *Senate*, *House of Representatives*, *State* (for one of the United States), *Hudson River Railroad*. . . . In really common uses such words should never be capitalized; as, *a congress of merchants*, *state papers*, *the church* (a congregation), *the Church* (a denomination)."

No good reason is evident for giving *coachman* or *barber* a capital letter, in any position. On the contrary, the utility of distinguishing all the other kinds of titles mentioned seems obvious. Surely *Mayor* and *Governor* are too much alike to be differentiated with reason, and all titles of office or dignity are on a level with them. If any official title is capitalized, all such titles should be; but not common titles of rank used in common senses; as, *a king*, *a prince*, *a duke*.

"Adjectives and nouns derived from proper names are written with capitals; as, *Jacksonian*, *New-Yorker*, *Congressman*." The same reason holds good for *Congressman* and similar words that applies to any word under the rule. *Congress* in this use is the particular name of a particular body, and a *Congressman* is simply a man of Congress, the first element in the com-

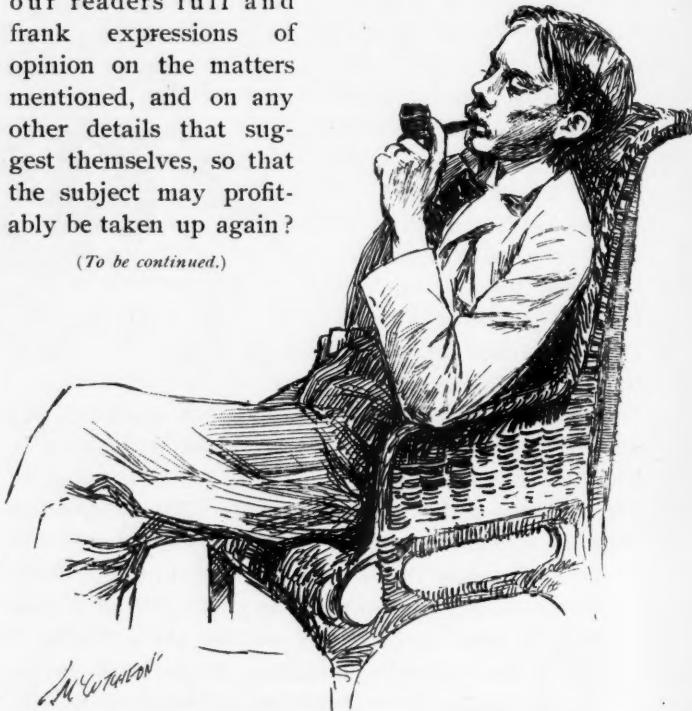
pound being the proper noun, exactly the same as it is in the full phrase. It has been reasoned that it was better to write *Congressman*, because the word properly applies to a Senator as well as to a Representative; but this is true only in theory, and the word is really seldom (if ever) used except to mean a member of the House of Representatives. The true basis for the use of a capital letter, however, is the reason given above. Of course, *Assemblyman* and every other word of exactly similar nature should be treated in the same way.

Some words derived from proper nouns, and even some such nouns themselves, are used in common senses, with no immediate thought of the particular individual primarily named, and in such uses small initials are better. Thus we have *India-rubber*, *boycott*, *Bowie-knife*, *adamite* (a mineral), *herculean* (when not referring immediately to Hercules), etc.

It will be readily perceived that the subject is not treated exhaustively in this article, which, indeed, is not even made logically consecutive in the matter of selection of instances. Goold Brown wrote seven pages about capitalizing, each page containing at least 1,200 words, yet he did not provide a direction for every possible question of detail. Such full provision could be made in the space of this writing only by giving to it enough time for the making of a good-sized book; indeed, such a book might have to be written and "boiled down."

Our intention has been rather to invite and provoke discussion than to make a full treatise. May we not hope to receive from our readers full and frank expressions of opinion on the matters mentioned, and on any other details that suggest themselves, so that the subject may profitably be taken up again?

(To be continued.)



THE OPTIMIST — BY J. F. McCUTCHEON.



HON. WILLIAM EWART GLADSTONE.

DRAWN BY V. GRIBABYÉOFF.



"DON'T YOU KNOW A, AUNTIE?"

Photo by
Jarvis White Art Company,
Davenport, Iowa.

Half-tone engraving by
ILLINOIS ENGRAVING COMPANY,
350 Dearborn Street,
Chicago.

Written for THE INLAND PRINTER.

THE SUCCESSFUL MECHANIC.

BY A. L. BARR.*

WHAT makes a successful mechanic? This is a question that has puzzled many young as well as old men; young men because their lives are before them and they have their reputations to make, and the older ones because they have the young ones to educate.

It is strange the differences of opinion on this most important question. Some old tradesmen will say "stick to one shop," while others will affirm that no man can be a good workman unless he has traveled over the country and seen the many different ways of doing work and will illustrate it by citing you to some of the best workmen that have had experience of this kind.

I do not believe that either of the above answers are correct, or that because a man has traveled over the country and worked in so many different shops he is necessarily a good workman. He is a good workman because he is ambitious and a close observer, and if he had never traveled, but had stayed in one good city and had used his ability in observation and reading on all subjects pertaining to his trade, he would have been fully as good a workman as he is with his past "over-the-continent history," and would not have acquired a roaming, unsettled disposition. He would have made a better citizen, a better husband and father and would have been a happier man.

Look at the tramp workmen, not that they are tramps in the eyes of the people, but nevertheless they are tramps. You will find that they are never contented long in any place, they continually think that they would be better off at some other point, and so they keep moving from one place to another, until after years of such experience they begin to see how they have wasted the best part of their lives and either settle down or get discouraged and gradually drop lower and lower until they cannot hold a position of any kind.

Young man, there is no place like home and friends. You may have tempting offers of large salaries in some other cities, but remember that you have but one life to live and you will find it a very short one at the best, and I would advise you to secure all the pleasure you can while here. Do not misunderstand me about pleasure; I do not mean for you to spend your time and money in reckless living and drink. This is not pleasure—something any man that has tried it will tell you. Do your work well and treat your fellow-workman with kindness, no matter what his position or faults may be. Do not envy a fellow-workman, though he be more fortunate than yourself; try to make everyone you have any dealing with your friend, and you will be surprised how many times it will happen that the man you expected the least from

will be your best friend on your rough and stormy road to success.

I know that you are apt to get discouraged when you look around you and note the extremely poor prospects for an advance in position, and then think of some friend that has gone to some other city and is getting a big salary; but I assure you that his career is like a comet whose light will soon dim while yours will continue to grow brighter every year. Then remember you are only looking at the bright side of his life; he is in a strange city, dealing with strangers, and it costs him more to live and get what little pleasure he does get. You will find that nine times out of ten he has not as much money saved from his week's salary as you have and has not had half the genuine pleasure.

Now, to the old men—that is, the ones that have charge of shops: how many of you pick out a boy because of his natural ability for the business? Not one of you in ten ever stops to consider whether a boy is naturally a mechanic or whether or not he would be better suited for a lawyer or a minister; you take him hap-hazard, and if it turns out that he is not adapted to the business you call him a dummy when, probably, some of these so-called dummies of days gone by are today honored and respected citizens in other walks of life which they were destined to fill; but you never forgive them, and now, when you see their names mentioned in print as being connected with some great enterprise, you will sneer and say that you do not see how such a dummy has fooled the people so long.

Many a boy has suffered years of torture trying to learn a trade when he would have been a shining light as an actor, lawyer or merchant, but as a tradesman could never be a success. Every apprentice should have a natural ability for the trade and should be taken on trial for two or three months before installation as a regular apprentice, and if he is not a natural mechanic he should be advised against learning a trade, but to devote his younger years to that for which he is better adapted.

Written for THE INLAND PRINTER.

ART PRINTING.

BY FRANK T. OLSAVER.

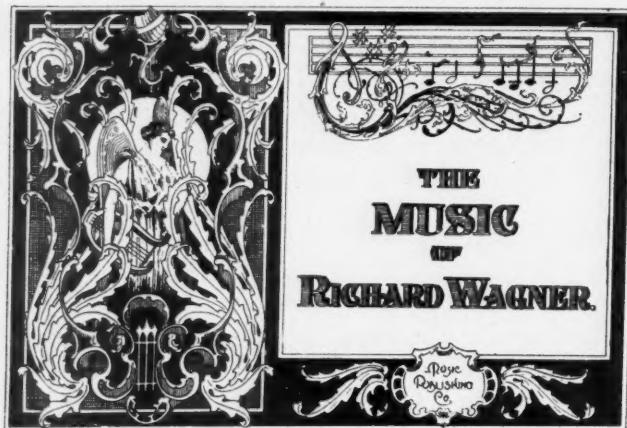
SOMEONE has said that we would be naked barbarians had we listened to all that the preacher has told us; and dead had we heeded the doctor. To this can be added that we would be ignorant and idle had we noticed the claims of the "critic," who, in utter defiance to the real needs of the hour, bedims every walk of life with his chilling shadow.

Notwithstanding the keen sense of independence to be found in the make-up of every trade and profession there is nevertheless sufficient lack of individuality to give the trite critic a chance to monopolize the columns of many of our trade journals. That this is detrimental to those who depend upon competent leadership needs scarce be stated. While there are

* NOTE.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Barr on another page of this issue.—ED.

men, writing for the trade press, who have at their command the details of specialties in union with the general features relative thereto, demanding and receiving a hearing, it still remains that the greater part of trade criticism is worthless.

It has ever been the delight of the writer against space to clothe his chosen subject in a cloak of mystery; and, since art in its various branches is quite



No. 1.

susceptible to such treatment it is his stock in trade. As a consequence art printing is a victim of the critic's wrath. Forgetting the changes and improvements that have rapidly succeeded one another in printing, he declares that the printer is "merely a mechanic among machinery," and points to what he calls "an impassable gulf" between art and printing, ignoring the fact that the photo-engraver has spanned that gulf, and that printer and artist stand hand in hand.

Without a general understanding of *all* the features representative of modern printing, and its relation to art, no writer is qualified to take the time of the professional printer. And yet, how many there are who "review," for instance, the new type faces, setting them aside as absurd and useless, simply because they do not know that a Beardsley or a Bradley have created a demand for the weird and fantastic. Or, again, entering a claim that many new types are untidy in appearance, there being no knowledge of the fact that there are styles of design in vogue whose wealth of beauty would be destroyed if brought into competition with a clean-cut letter.

To those who sneer at art printing, let it be said that the American press has lifted this nation to a respectable standing in the art world. Without an atmosphere of art, devoid of the achievements of a classic past, barren of the wealth of historic monuments and galleries, this nation has triumphed over her Old World rivals. The American printer has given to the world the American illustrator—he who stood preëminent in World's Fair art.

There is no mystery surrounding art. It is the simple portrayal of the beautiful, and, though it takes form at the dictation of genius, it is built upon general

principles open to all. In the language of an old artist: "Anyone who can learn to write can learn to draw." While the true artist must of necessity be a child of creative genius, an artist-workman can be the product of art training alone. If he can learn a trade he can learn its art foundation; and having done so can handle his work in a way that guarantees success.

There are many who imagine that art is an accomplishment for the classes of leisure—a source of profit to the gifted few. That they are in error is made manifest in the fact that everything of use to human life is the product of design, and design is the master-spirit of art.

Simply stated, art printing rests on an understanding of color value and composition. Color value is a term covering the natural relation and action of light and shade. With printing, as elsewhere, it applies not only to the manipulation of colors, but equally as much to the use of black and white. Without an appreciation of color value the printer is ever at a loss in setting his work. Light and heavy face type will drop from stubborn fingers into improper places, productive of unbalanced, inartistic effects. How great, then, is the necessity of a knowledge of design to the printer, enabling him, if not to create, to at least copy or build in proper proportions. Color value is of vastly more importance than proper form. The most graceful designs can be ruined by erroneous coloring, while weak drawings can be enriched with artistic merit by the correct application of color. Having mastered the principles of color value, the printer needs few instructions on composition from an artistic standpoint.

It is not the expectation that the printer shall be an artist, but he must be an art printer if he is to be



No. 2.

trusted with good work. He must know enough about art to appreciate its place in our daily life—to give his work the touch of skill and taste.

We have reached a place in the art life of the nation wherein the printer becomes the mirror for the productions of the artist. Aside from the great magazines and high-class publications that have made American art wide-reaching and dignified, the demands of business and society, based on the reduced expense of

printers' plates through the photo-engraving processes, have made art printing general. To the job printer, then, we look for art printing ; and to hold his own he must be up with each artistic fad at whose shrine fickle human nature bends a knee. As a consequence, it is

Music

No. 3.

detrimental to his interests to influence him against the new creations necessary to the proper conducting of his business ; or, through trade criticism, to make him feel that art is a monster to whose mystic portal genius is the only key. No printer who has the least taste for the business should shrink from art, feeling that he has not the capacity to master its strangely deceiving elements. He is not required to do so. There are some things he must know, and he can learn them if he will.

A treatise on design and color is beyond the limits of this article, but a few general points may be acceptable to the progressive printer. Design may be properly said to embrace distinctively form and color ; each in itself of infinite variety, confined only to certain limits by custom — religious, social or commercial. Form derives its value from the arrangement of light and shade — the centralization of masses and the proper building of the light on the heavy. This is color value. Color is largely, if not entirely, symbolic, and can be placed in combination under two wholly separate heads — natural and decorative. Natural coloring is applicable especially to illustration and is only permissible in decorative design when the drawing is free from the conventional. Natural coloring is symbolic of the real, and is limited only by the brush of nature. It must be followed as closely as natural form. From it no departure is allowable. A sunset sky must take color from the atmospheric surroundings of the sun and all other coloring in the composition must be influenced thereby. Decorative coloring, although based upon natural coloring, is more readily adapted to trade design for the reason that decorative color schemes are not influenced by natural conditions. A Bradley drawing can be colored with a purple sky, a red earth with green and yellow embellishments and be artistically correct. Walter Crane can paint yellow

girls, and, resting them in scrolls of Indian red, drape them in bright greens ; surround them with white foliage dotted with purple blossoms ; outline with gold, and audaciously give his design a background of deep blue. The effect is at once rich, startling and correct. Harmony is the secret of coloring and can be mastered through an understanding of color value which in turn can be learned by anyone who will take the trouble to study the ever open book of nature. Decorative coloring is symbolic of human thought and fancy and is controlled only by the conditions that in each particular case surround it.

A desire to be decorative without a knowledge of design often leads the printer into error, a specimen of which can be readily appreciated in the accompanying sketch (number one), wherein a design is spoiled by the selection of type. There was a time, long ago, when the type here used was considered artistic ; and, without doubt, it can be found among the choice selections of many printers, to be used when work out of the ordinary comes their way. Again, taking a broader view of the case, there are other causes governing the selection of type. It must be admitted that a printer, post him ever so well in design, cannot build beyond the limits of material at hand. In the hands of an artist the design in question would receive a letter (sketch number two) shaped to meet the general construction of the drawing. It is the artist's business to create, leaving it to the typefounder to follow him as closely as the practical casting of type will permit. Hence the appearance of such types as the Tudor Series (sketch number three), where we have a letter that readily conforms to the work in question.

In the drawings illustrating this article, including the head and tail pieces, all that has been said in reference to color value is made manifest.

In a parting word this advice is extended to the printer. The duties of those who undertake to supply you have been boldly unveiled. Ignore, then, entirely, the critic who partially performs his work. Take no one's word for it that new supplies are useless to you because they do not meet the "reviewer's" favor. There has been nothing advanced, in recent years, by typefounder or platemaker, coming to the notice of the writer of this article, that lacks a place and a use ; and, the only criterion upon which the printer should base the rejection or acceptance of same should be the demands of his particular business.





Half-tone by
BINNER ENGRAVING COMPANY,
195-207 S. Canal street,
Chicago.

WINTER NAVIGATION ON LAKE MICHIGAN.
FROM OIL PAINTING BY G. A. COFFIN.

Original painting on strawboard.

The Inland Printer

[Entered at the Chicago postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

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W. A. DODGE, Manager.

CHICAGO, MARCH, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDLER, Grimmaischer Steinweg 3, Leipsic, Germany. An den selben sind auch alle Anfragen und Aufträge Inseration betreffend zu richten.

THE INLAND PRINTER.

VOLUME fourteen of THE INLAND PRINTER, closing with the present issue, presents in itself a striking evidence of the growing influence of trade-journalism when conducted by progressive ideals. For a number of months THE INLAND PRINTER has been made remarkable among the standard magazines by changing the designs for its cover-page each issue. It has employed the best decorative artist in America on the work, Mr. Will H. Bradley, and it has received the commendation of high authorities in England and the congratulations of the ablest critics in America. It has also been favored by having some

of its cover designs reproduced in the most influential metropolitan daily papers. In this way and in others it has received an amount of attention of a favorable kind such as no trade journal has ever before been able to secure. Yet THE INLAND PRINTER is a trade journal of trade journals. It is successful because of its fearlessness and its technical value. It stands for the unprotected individual as well as for the corporate company and wealthy advertiser. Clean business and courtesy to all have brought it to be the advance guard in American trade journalism.

The management has pleasure in announcing for Volume XV many new and valuable features, and takes the opportunity to point out that THE INLAND PRINTER being printed directly from type, which is immediately distributed when taken from the press, no reprints will be made. Those desiring complete files of the new volume will find it to their advantage to subscribe at once.

ENGLISH AND AMERICAN COPYRIGHT.

THE influence of the American Copyright League with its affiliated societies has been used to defeat the Hicks bill, the provisions of which were to remove copyright protection from engravings and etchings unless made in this country. The League has presumably considered the question in its broadest sense, and been actuated solely by a desire to preserve the interests of art. The Hicks bill may have been too sweeping in its purposes, but in justice to the electrotypers, stereotypers and process engravers of America it was a move in the right direction.

The arguments in the case of Wesselhoeft *vs.* Dellagana & Co., recently decided in England, shows up some of the finer technical points in the rights of purchasers of electrotype plates which may be considered with profit by the Copyright League. From the *British and Colonial Printer and Stationer* we condense the facts of this interesting case. As a preliminary, however, we may state that what our contemporary terms "commonsense commercialism" in our opinion recognizes the right of a purchaser in copyrighted or patented electrotypes, stereotypes, borders, ornaments or letters, to reproduce them indefinitely for his own use in printing, but that he cannot reproduce them for the purpose of sale, exclusively.

Briefly, the Wesselhoeft and Dellagana case is as follows: Mr. Frederick Wesselhoeft, an electrotype dealer of London and Nottingham, claimed copyright in certain blocks that Messrs. Dellagana & Co. had duplicated in the ordinary course of their business to the order of a third person, and claimed damages from Messrs. Dellagana in respect of infringement. The plaintiff set up the following contentions: First, that the electrotype blocks were "works of art" within the meaning of the English and the German law; second, that he, in virtue of concessions from the designer and maker of the electrotypes, possessed copyright therein; third, that as such copyright was a

natural right in Germany, requiring no registration formalities, so under the terms of the Berne Convention the same copyright ran in England without specific registration; fourth, that the act of duplication by electrotypy was an infringement of his rights; fifth, that there was no custom of the trade in England which permitted the purchaser of a block to multiply from it, or an independent electrotyper such as Messrs. Dellagana & Co. to so multiply to the purchaser's order. The defense traversed the whole of plaintiff's case as follows: First, by denying that such electrotypes of printers' ornaments were "works of art" under either English or German law; second, that the plaintiff held any copyright in the designs on the score of originality, they being simply combinations of parts culled from different sources; third, that being "works of industry" no copyright existed under the German law without registration, though even if it did, registration in England was still necessary to secure protection under the Berne Convention; fourth, that the act of multiplication to the order of a purchaser was no infringement; fifth, that the custom of the trade permitted the purchaser of a block to multiply for his own purposes, and to deal generally with the purchased block and its duplications as with any ordinary personal chattel.

In the words of our contemporary, "The soul of the case lay in the fifth leg of the defense, namely, that such electrotype blocks are personal chattels, and capable of being dealt with in the same way as any other personal chattel." His lordship, Justice Kekewich, affirmed this view and gave judgment accordingly for Messrs. Dellagana & Co., but without costs.

It appears that one Edwards, the manager of the Manchester branch of Dellagana & Co., who took the order for duplicating the electrotypes, according to his own statement was cognizant of the fact that the originals had been procured from Wesselhoeft. This fact had weight with the judge in denying Dellagana & Co. the costs of the suit.

In delivering judgment Justice Kekewich said that he was not considering any question of copyright in electros, but copyright in the drawings. Whose drawings were they? They emanated from the plaintiff Hoffmeister. His co-plaintiff, Wesselhoeft, occupied a position in England as regarded Hoffmeister which it was difficult to define. He appeared to be some sort of agent for the use in England of those drawings or electros which represented the drawings, and his position in this action depended entirely upon the registration in his name of some few of the drawings, but that registration so far as he was concerned had been abandoned; the result was that Wesselhoeft had no title whatever. As regarded Hoffmeister, he claimed the copyright of those drawings which were made by him in Germany. It remained a question whether registration as against Hoffmeister was required in order to give him the benefit of the Berne Convention and the International Copyright Acts. He thought the proper course for

him was to express an opinion upon that point, and guided by a decision of Mr. Justice Charles, he held that registration was unnecessary. The result of that was that the plaintiff Hoffmeister was entitled in England to the same protection as regarded those drawings as he would have had under the law of his own country, and to that extent he must be supported and protected. The most difficult part of the question remained. It appeared that those works were supplied to the trade for reproduction in the form of electros to be used by way of reproductions of the original drawings. It would have been competent for Hoffmeister to have had an agent in England for printing the drawings, and, as at present advised, if he had done so he could not have lost the copyright in the original drawings. That, however, he did not do, but sent over to England the electros, not to be used by himself or his agents, but to be sold to printers for the purposes of reproduction. This was not a question of trade or custom at all; the question was one of ownership, and whether the reproduction had been limited by any bargain expressed or implied. He could not discover that there was any limit whatever. The result was that the defendants, into whose hands the blocks came, were entitled to use them as they might use any other chattels. The plaintiffs appeared to have abandoned their claims for infringement of copyright. That, therefore, failed, and no injunction would be granted. *Although he must decide in favor of the defendants, there would be no costs.*

Electrotypers and stereotypers in England are evidently very much alive to the importance of securing a revision of the law, but printers generally do not recognize the extent to which they are liable should typefounders and designers be inclined to use the advantages they certainly have. The former, together with the photo-process engravers and allied industries, have formed an association to protect their several interests and to formulate and push forward legislation toward a revision of the present laws.

The copyright laws of this country are practically the same as relating to the case in hand, and, although it is possible, it is extremely improbable that such a case would occur on this side of the Atlantic.

It is to the interest of all, however, that the right of a purchaser of an electrotype should be clearly defined. Our contemporary says: "Sir Henry Stephenson, speaking for Stephenson, Blake & Co., declared that if a printer, having purchased a block from their house, multiplied it, 'his account would be closed.' The printer must go to them for duplicates. Mr. T. W. Smith, the senior partner of Caslon & Co., stated that if a printer wished to buy an electrotype from his firm for reproduction they would 'decline to supply him.' Mr. R. H. Gill, on behalf of Miller & Richard, quite as emphatically declared that he 'would show the door' to a customer who entertained such an intention. Mr. Wesselhoeft himself had 'never heard of anyone purchasing his blocks claiming the right to

reproduce them.' Mr. James Figgins, senior partner in the firm of V. & J. Higgins, was asked, 'Is there anything which in your judgment interferes with or prevents reproduction by a purchaser of one of these blocks?' His answer was emphatic—'None whatever!' 'Have you ever met with any case in which a restriction on the user of the blocks has been imposed?' was asked from another representative of the same house. 'Never!' was the response. 'Have you ever made any restrictions yourself?' 'No.'"

Similar differences of opinion on these matters exist in America, and to protect themselves against prosecution the trade in America should arrange for an association such as that which has been formed in Britain by influence of Dellagana & Co's experience. To the disinterested reader Mr. Wesselhoeft's malevolence in prosecution is significant of the need of legislation. It is not to the interest of those in a position to be affected that the cultivation of art should be at the expense of their commercial safety. If not the Hicks bill, what modification of it?

RESPONSIBILITY FOR VERBAL STATEMENTS WHEN PUBLISHED.

THE well-known quotation from Robert Burns, "A chiel's amang you takin' notes, and, faith, he'll prent it," is as true at the close of the century as it was at the beginning. The newspaper reporter is omnipresent, and the liability of the person who is the source of any matters of information becomes almost a matter of common interest in the event of their publication being attacked as libelous. While it is to be observed that a different rule applies to words spoken and the same words written and published, yet where the publication follows fast upon their verbal utterance, the liability may become merged in the latter, and a private conversation result as disastrously as if printed and distributed by the party himself. Some of the distinctions that may be drawn, and the law thereon, are pointed out in the recently decided case of *State vs. Osborn* (38 *Pacific Reporter*, 575), where the court says: "It is contended that as the party did not specifically request the publication of his statement, and did not see it until it appeared in the paper, and as he had no connection with the paper in which it was published, he cannot be held liable for the libel. While the party testified that he did not make the statement for the purpose of publication, or with any idea that it would be published, the evidence of the state fairly tends to show that the statement was made with the expectation and understanding that it would be published. Taking the evidence of the witnesses of the state it would show that he gave the reporter the statement for publication; that the statement he made was written and published as it was given; and that after it was so published he had admitted its correctness, and also promised that an additional statement would be made in a few days; and that finally, in a few days afterward, in a written statement to the paper,

he admitted making the statement which was published, and specifically said it was his own statement." Now, all who are concerned in the making and publication of a libel are alike guilty under the law. If one composes or dictates a false, defamatory statement, knowing that it will be written and published, and it is written and published, by another, each are equally liable for the writing, and both may be prosecuted and punished for the libel. The statutes provide that every person who makes or composes, dictates or procures the same to be done, or who willfully publishes or circulates such libels, or in any way knowingly and willfully aids or assists in making, publishing or circulating the same, shall be punished by imprisonment, etc.

Of course, a person who casually makes a false statement to another, with no purpose or intention that it shall be written, printed or published, even though the other person be a reporter for a newspaper, and the statement should afterward be printed or published, will not be guilty of libel. On the other hand, if a person knowingly dictates a slander to a reporter for publication, and knowing that it would be published as given by him, he is responsible for a libel, and may be punished equally with the one who aided or united with him in making the same. This is established by a number of well-considered decisions.

The distinction in liability between slander (a verbal statement) and libel (a written statement) is mainly one of degree, and is based on the fact that the latter is attended with such deliberation, and is of such enduring and permanent form, that its publication tends to produce permanent mischief, and to provoke breaches of the peace, so that an action therefor can be maintained, when it could not be maintained for the same words merely spoken; and hence it has been held that words written or printed and published imputing to another any act the tendency of which is to disgrace him, or to deprive him of the confidence and good will of society, or lessen its esteem of him, are actionable in themselves and consequently lay the foundation for an indictment under the statutes; while had they been only spoken and not published afterward, malice or other evil intention would have to be shown:

EASTERN OFFICE OF THE INLAND PRINTER.

M R. W. A. DODGE, who has been associated with Mr. J. C. Oswald in the management of the eastern office of THE INLAND PRINTER, in New York, for some time past, has assumed the full management of the branch, Mr. Oswald severing his connection with THE INLAND PRINTER to engage with another field of publishing. We bespeak for Mr. Dodge the same courtesy and consideration which has so uniformly been extended to his predecessor, Mr. Oswald, whose acquaintanceship as our representative we are pleased to know sustains very cordial regard among our eastern subscribers and advertisers.

**INEQUALITIES OF U. S. POSTAL REGULATIONS
RESPECTING SECOND-CLASS MATTER.**

THE manifest need of a reform in the inequalities of the rulings made by the postoffice department respecting second-class matter has been the subject of much comment of late. The interest of the general public and of legitimate publishers requires that the operations of the law under the rulings be well understood. By means of published interviews with those in a position to speak intelligently on the subject, THE INLAND PRINTER desires to lend its aid to a better understanding of the complexities of this much vexed problem.

Perhaps few persons are better qualified to speak with authority upon the inequalities of the postal regulations governing the transmission of second-class matter through the United States mails than is Mr. Francis F. Browne, proprietor and chief editor of *The Dial*, the leading fortnightly journal of American literary criticism. To a representative of THE INLAND PRINTER, Mr. Browne said :

It seems to me that no department of government business can be in so chaotic a condition, so far as its methods and rulings are concerned, as is that branch of the postoffice machinery having to do with the regulation of second-class matter. There is the most serious need of a complete reorganization and revision of this particular and important branch of public service, which is now so conducted as to subvert, in certain particulars, the very ends which it was designed to foster and perpetuate. The ruling of the department which makes a periodical pay a higher rate of postage for delivery to its subscribers in the city in which it is published than it is required to pay for delivery in any other city in the Union is clearly absurd and unjust.

To make my words more pertinent, let me speak from personal experience. We can mail copies of *The Dial*, which comes under the postoffice definition of a periodical, across the continent in either direction, and have them delivered to subscribers in New York and San Francisco, at the rate of 1 cent a pound. But how is it with our Chicago subscribers? To have *The Dial* delivered to them costs us in postage 1 cent for every two ounces or fraction thereof. This, on some editions of our paper, makes the postage cost of reaching our subscribers in the city as high as 14 cents a pound, in contrast to 1 cent for transporting the same number of papers across the continent and having them delivered to New York, Boston, San Francisco or Seattle subscribers.

If the paper moves the scales at the slightest fraction of over two ounces the postage on each paper for Chicago delivery is doubled, or practically so. Say that the paper weighed, as has been the case in our actual experience, 2 1-16 ounces. The entire edition for Chicago would be held for the additional cent on each paper, which would bring the postage up to 14 cents a pound.

There is still another unjust discrimination in the rulings which govern the local city delivery of a periodical. The law as construed allows any individual except the publisher, of *The Dial* for instance, to mail a copy of that paper for delivery to another person in the city at the rate of 1 cent for each four ounces, while the publisher must pay at the rate of 1 cent for every two ounces or fraction thereof, and he sends in quantity and is supposed to get the benefit of a wholesale rate! If we were sending a pound of *Dials* to New York, for delivery there, it would cost us but 1 cent, while—figuring the weight of each paper to be two ounces, which is, perhaps, an average weight—the one pound would cost anyone but the publisher 8 cents,

or 16 cents if each paper weighed but one ounce. This marked difference in rate is supposed to represent the difference between a wholesale and a retail schedule, and is not unreasonable. Yet when it comes to *local* delivery, the principle is quite reversed—the low rate being given to the retail business, and the high rate to the wholesale business. A single copy of *The Dial*, for example, weighing between two and four ounces, may be mailed in Chicago, by any individual, for 1 cent; while the same paper cannot be mailed by its own publishers, *in quantities*, for less than 2 cents a copy, or double the single-copy rate. Thus, while the postage on *The Dial* anywhere *outside of Chicago* is, to its publishers, one-eighth or less of what it is to the general public, *in Chicago* it is twice as much to its publishers as it is to the general public. And what is true in this respect of *The Dial* in its own city is true also of any similar periodical in its city.

To put the case in other words, it costs us but 1 cent a pound to transport our paper across land and seas for delivery in Alaska, while right in our own city and from our own local postoffice, not three blocks away from our publication office, the cost is actually from 8 to 14 cents a pound. In the former case the cost to the government of delivery is at its maximum and in the latter at its minimum, while the ratio of cost to the publisher is exactly the reverse.

Another inconsistency in the postal law as applied by the department, is the fact that in the local city delivery the limit is open after the 2-cent limit has been passed. That is to say: A periodical weighing not over two ounces must pay 1 cent postage; over two ounces, 2 cents; then the limit is off, and a magazine weighing one pound, for instance, may be mailed in the city of its publication, by the publisher, for 2 cents, the same as though it weighed but 2 1-16 ounces.

However, what impresses me as the most palpable and radical absurdity in the administration of the postal laws is the ruling which permits paper-bound books to be carried as periodicals and at periodical rates, when grouped under one general series or "library," one number of which is issued as often as once in three months. What intelligent man can say with candor that a series of paper novels issued four times a year has any right to be called a periodical? The only difference between these and other books is that they are bound in paper while the others are bound in cloth. This "periodical" privilege on paper novels is even extended to jobbers and news-dealers. That its tendency is to foster the multiplication of cheap and flashy works of fiction I think few will dispute.

The postal laws, as given their practical interpretation by the department, are full of just as apparent absurdities as those which I have already mentioned. Upon what line of logic can the MS. of a novel go through the mails at third-class rates when accompanied by proofsheets, while the same MS. alone would require full letter postage? In one case the cost of mailing would be but 8 cents a pound, in the latter 32 cents. It is only fair, however, to say that I understand that the Postmaster-General has admitted the inequality of this regulation and has promised to use his influence toward a change more nearly approaching consistency.

The postal laws under the departmental construction make sharp discrimination between daily and weekly papers as against "periodicals" published less frequently; a *fortnightly* journal, for example, being charged for its local delivery as high as 14 cents a pound—while the same journal *if a weekly* would be carried for 1 cent a pound. Why the dissemination of intelligence concerning science, art and literature, which is the field most extensively covered by "periodicals" published less frequently than once a week, should be rated as less worthy of encouragement than the spread of current news, largely made up of details of crime, scandal and community gossip, is hard to fathom—yet this would appear to be the reasoning of the postal authorities, inasmuch as the whole system of second-class mail matter is supposed to be regulated by considerations of public benefit and the spread of knowledge and intelligence

among the people. It seems to me that the whole system of second and third class postage regulations should be overhauled and revised by a competent commission of broadly intelligent and practical men.

As pertinent to Mr. Browne's discussion we reprint from an official circular from the Chicago postoffice the following official definition of a newspaper and periodical :

SEC. 303, POSTAL LAWS AND REGULATIONS.—A "Newspaper" is defined to be a publication issued at stated intervals of not longer than one week, for the dissemination of current news, whether it be of general or special character, and having the characteristics of second-class matter prescribed by statute. A "Periodical" is a publication not embraced within the definition of a newspaper, issued at stated intervals as frequently as four times a year, and having the characteristics of second-class matter prescribed by statute.

With respect to the foregoing, Superintendent of Mails Montgomery in an interview said :

It is only when MS. is accompanied by its proof that it is carried at third-class rates. Under all other circumstances its postage is at full letter rates. When it is accompanied by its proof it does not matter whether it is being sent to a book publishing house, a magazine, periodical or newspaper, or whether it is mailed by a publisher to its author.

In regard to the discrimination between weekly papers and other forms of current publications, I am forced to admit that the law, on its face, does appear in this particular to be an incongruity and a discrimination in favor of the weekly as against other publications in the periodical line. This discrimination, however, had its foundation in reason. In free delivery cities the service is universally crowded with work to its extreme capacity.

It was desired to undertake the free delivery at the pound rate of as much matter in the way of current publications as possible without crippling the prompt delivery of first-class matter. To deliver dailies at pound rates in the city of origin was palpably out of the question, as anyone can see. This left the choice between the weeklies and publications issued less frequently and classed by the department as periodicals. All things considered, it was decided that the greatest accommodation to the greatest number of people would be afforded by giving the preference of the pound rate to weeklies for delivery in the city of origin. Both classes could not possibly be included in this benefit, and as a second choice the discrimination seems to me to be sound and well founded.

It is true that for delivery in the city of origin no more postage is required for the big magazine that weighs three-fourths of a pound than for the periodical which weighs a fraction of an ounce over two ounces—the cost in each case being two cents. This may possibly be in a comparative measure unjust to the publisher of the lighter periodical, but it is the law.

It has been carefully estimated by the department that the average cost of handling second-class matter is 8 cents per pound. Certain it is that the handling of this class of matter results in a dead loss to the government of \$23,000,000 a year. A few figures will clearly show the tremendous growth of the second-class mail matter business. The Postmaster-General's report states that the number of pounds carried for the different years were :

1887	126,000,000	pounds.
1888	143,000,000	"
1889	162,000,000	"
1890	174,000,000	"
1891	197,000,000	"
1892	223,000,000	"
1893	256,000,000	"

In six years the increase in volume in other matter has been but six per centum, while in second-class matter the volume has more than doubled. Two-thirds of the gross weight of all classes of mail matter for 1894 would be represented by 300,000,000 pounds, which is close to the amount of the second-class matter carried. The increase has been abnormal in this branch of the mails, and its delivery frequently encroaches upon the prompt delivery of all-important first class matter. It presents a serious problem to the postoffice authorities.

In our next issue we hope to present some additional views and experiences bearing directly on this problem.



Plate by C. J. Peters & Son, Boston.
RETRIEVED.

Written for THE INLAND PRINTER.

GELATINE PLATES FOR PHOTO-ENGRAVING.

BY W. H. HYSLOP.*

FOR the making of half-tone negatives gelatine plates as now made and now used are of no use whatever.

We do not mean to say that half-tone negatives cannot be made with them, but what we do say is that such negatives cannot begin to compare with even the very poorest made with wet collodion.

Anyone who has tried with gelatine plates knows very well that not only is there the great difficulty of properly closing up the intersections without fog where there should be absolute transparency, but that the apparent opacity of the reduced silver is much greater than real, and consequently causes a difficulty in printing.

Many attempts have been made to utilize gelatine plates because of their speed and general convenience, but with only partial success. A large company was formed in London to work the process of a man called Sutton, but it has had no great success, partly because,

* NOTE.—In another column will be found a department conducted by Mr. Hyslop, answering questions received from experimenters in process engraving, and giving notes and experiences furnished by a variety of authorities, together with brief notes of the more important matters published regarding the work of process engraving.

in our opinion, formed after close examination of many cuts, the man who made the negative did not thoroughly understand the functions of the screen plate.

His method was as follows: A gelatine dry plate was placed behind a screen plate and exposed, then developed with pyro and fixed with hyposulphite of soda the same as any ordinary gelatine plate. After thorough washing, the plate was placed in a tray over a stove and gradually heated, with the result that the gelatine swelled up where it had not been exposed to light, and remained sunken where it had been exposed, thus giving the image in relief.

This operation, as can be well imagined, is rather a ticklish business, and the chances are very much against a regular output of passable, let alone first-class blocks.

After the plate is dried an electrotype is taken from it, and of course there is no limit to the number.

It can be quite well understood that if there were a process whereby gelatine plates could be used for photo-engraving with surety, that it would simply mean that every photographer would become his own blockmaker, for the making of such blocks would require little addition to the photographer's present apparatus. It would further mean a great increase in the workshop of the electrotyper, but looking at the reverse side, it would mean a great decrease in the wages and number of people employed in the photo-engraving establishments throughout the country, and copper etchers would become things of the past.

It would effectually put an end forever to any idea of a photo-engraving trust, and prices would be very low except for a favored few. Having all this in view, we will now give full instructions how such cuts may be made. These instructions are simple and may be followed by anybody who has a knowledge of dry-plate photography.

Take any of the slower brands of gelatine films—that is, those that are coated on celluloid—and expose behind the ruled screen as usual; the exposure will, of course, be much shorter than given for wet collodion.

Develop the plate with any of the pyro-soda formulæ sent out by the platemakers and fix in the usual hyposulphite solution. Wash thoroughly and while doing so make up a very hot and saturated solution of chrome alum, and have it in a deep tray.

When the washing is complete plunge the negative into the hot chrome alum solution and keep it there for five or ten minutes, when by that time it will have swelled where it has not been exposed to light and will remain sunken where it has been exposed.

From this solution it is taken and washed, and then placed in a strong solution of chloride of aluminium for ten minutes, then it is washed again and dried over the stove.

When dry it is ready either for electrotyping or mounting. In the former case the mounting is not necessary. Supposing, however, that only a short run

is required, an electrotype is unnecessary; for this reason, that the film of gelatine has become under the operations so hard that it is impossible almost to scratch it—in fact, an ordinary copper cut would be more easily scratched.

It only remains, therefore, to take the film and cement it to the wood mount with celluloid cement, the same as is used for celluloid electros, and it will stand all the impressions that are wanted.

This process is eminently simple and practical, and the only possible chance of failure is in the fact that half-tone operators are not generally used to gelatine plates, but this difficulty is only one of use and wont, and can soon be got over.

There is no doubt whatever but that this is the process of the future; it is quicker, simpler and cheaper than present methods, and, in fact, is so cheap that it seems impossible that cuts can ever be made at a less price than can be done by this method.

Written for THE INLAND PRINTER.

TRICHROMATIC PHOTO-PROCESS PRINTING.

BY JOHN WHITFIELD HARLAND.*

SINCE writing my former article on "The Establishment of a Positive Standard for Colors," I have been engaged in making experiments upon several specimens of photo-process half-tone printing from various sources, and having measured the colors in which they were printed, have been astonished to find the great variation from one another which they exhibit. Not one red, yellow or blue fulfills the primary condition of reflecting back only its own pure rays—which means that the colors produced by superposing or "crossing" are degraded, more or less. For instance, one red was so impregnated with orange that the violet produced was dirty and absolutely devoid of color reflections, the red being the third printing. The blue was in this case of a greenish cast.

From these experiments, in which the depth, or, as I term it, the density of the color, was also measured (by means of Lovibond's tintometer), as well as the composition of the colored inks, I have come to the conclusion that there is an absence of any guiding principle in the attempts hitherto to make the best use of the three-color method. And this is not only in the printing, but in the absorption of the color-rays in the camera. Up to the present, guesswork is all the record of the experiment. It is self-evident that some relation ought to subsist between the ray of light which is not absorbed in the camera and the ink in which the half-tone block representing that group of color-rays is printed. Now, this relation, to be perfect, should be equality of density and color value. If any variation from purity of color be permissible, why not print the red negative block in blue at once? Hitherto workers in trichromatic photography have been without the means of measuring either the absorption screens or

* Author of "The Printing Arts," "Theory and Practice of Line," etc.

the ink. The spectroscope will indicate whether other colors are present ; but it will not measure their proportions, and gives no clue to a guess even at the color density or at the light-factor.

But if absorption screens were made to the same standard as the printing inks, workers could at once get into accord with the printer. At my suggestion, Mr. Lovibond is experimenting with a view to manufacture absorption screens which shall be of the same never-changing color value as the standard printing inks. What more simple and more scientific than to work upon the same basis and the same data in both processes of production ? First, the photographer derives, by selective absorption and a standard screen derived from the same invariable source, the beam of normal white lights, the rays with which his negatives are produced—a known quantity. Then the printer represents these color rays by their equivalent standard pigments—also a known quantity. There is no guess-work, no expensive experiment in mixing colors for printing, while one is in perfect ignorance of the color value of the ray with which the negative was taken ; but a systematic make-ready in black, and then a most careful washing up and a set of color rollers kept specially for each color, put on the form, rolled up in the standard ink, and the thing is complete.

Of course, there is the light-factor to be considered, but this does not affect the color values. Although it is possible that under certain conditions the density values will no longer be in accord, as for instance, in direct sunlight, the non-absorbed ray may or may not be in accord with the standard which is derived from diffused normal white light. I do not speak here of its yellowness, which as an attribute of sunlight the yellow negative would record, but it is admitted that color rays lose some of their many properties when instead of being direct rays the light is diffused. Diffused light is the only one suited to the vision, direct light being too powerful for comparative purposes, besides being, so far as we know, immeasurable by standard absorption glasses. I would suggest that in direct light the photographer should produce diffusion by using clear colorless plate glass screens in addition to the absorption screen, or, where practicable, use a smaller diaphragm, either of which would obviate the difficulty and reduce the difference between the diffused light and the direct-light color rays. This is suggested for experiment and investigation, and is only put forward as a hypothesis, as I have not any data at hand bearing on it and have had but very slight experience with the camera. The subject of what powers direct-light rays possess also needs investigation and offers a wide field for observation and research ; but, as it has little or no bearing on the subject in hand, may be left to others. Theories are of but little use to the practical worker, experiment alone can help him ; if theory does not account for the phenomena he produces, it matters little so long as he attains the result. By working logically and on system he can achieve

more than by reasoning out the theories of the schoolmen. We give him this logical and practical system ; it enables him to start fair, to verify every step he makes, to record the details of every experiment and compare the results with his correspondents by a nomenclature as free from the possibility of being misunderstood as that of chemistry itself, and it gives him the means of having his proofs printed at moderate cost without lengthy explanations to the printer. Another point worthy of note is that every picture printed by this method will be in the same key of color and the comparison of the photographic effects of light and shade and color will be rendered much easier, as no allowance for differences in printing need enter into the judgment of the critic.

In many of the photo-chromo prints examined we found black as an element introduced probably with a view to force the dark masses. Nothing could well be more fallacious—as a moment's reasoning will show. The effect of adding black is to sadden the whole picture, not even equally, as the lighter tones will show its presence more than the darks. How can the darks be forced by lessening the contrasts ? To give value to the darks the only way is to enhance the brilliancy of the contrasting light tones. This is to leave to the printer what it is the province of the photographer to do. The printer, beyond the mere modification of his "make-ready," cannot force a picture partially—it must be wholly or not at all. In taking the negatives the photographer should devote great care to getting the darks clear and full, and perhaps forcing them in the development a little. It should be borne in mind that the three standard colors in equal quantities are as capable of producing neutral tints as they are of producing colors of all shades, and if their density is very high, of producing absolute black. Thus we deduce that the density of the darks will govern the blackness of dark masses. Every standard color has all possible densities which are measurable, and have the relation of equality with the divisions of the scales of the other standard, and it is possible that these (450) densities may occur in any one negative, and the selection, therefore, of a standard ink as to density or consistency is rendered easy. This is really the only latitude left by Lovibond's system to either photographer or printer—and it is a necessary one, as a lighter tone of the inks, or one of them, make the picture brighter in many cases.

I was asked the other day what I thought the procedure should be in printing three blocks in standard colors. I explained that without having prosecuted special experiments in this direction, which it was my intention to do very soon, I would give my ideal of the system upon which to work, and I will conclude this paper by giving my American readers very concisely this ideal.

Firstly, as to paper. This should be a good, honest, non-coated, tough, non-absorbent paper of a normal white, sufficiently stout not to buckle, and to stand

any amount of rolling and pressing. It should be of a highly glazed surface to commence with. The reason for this is obvious: that the brilliance of the colored inks have to be reflected through superposed colors, and the white paper is the reflector, and the more polished its surface the better will it reflect, as it cannot absorb the light like a rough surface.

Secondly. I should print the yellow first, because it is an opaque color (lemon chrome). When dry it will be found that the gloss of the paper, where the yellow covers it, is gone. I should therefore calender it until the gloss was restored before printing the blue. I should prefer to print the blue before the red, because the coating of a similar density would be thicker, and because both greens and violets would come purer. Then I should calender the copies again till the gloss was again restored. The red (S. red and S. blue are both transparent inks), which is a stronger color, owing to its greater penetration than the others, would be next printed, of a thinner consistency, and the copies calendered again. This would give the reflecting power of the colors every chance of piercing the coating of superposed colors. The great drawback in color printing is, that the upper colors kill the reflections of those beneath, and everything that can possibly be done to mitigate this drawback ought to be done. Not having tried, as yet, this plan, I merely give it for what it is worth.

Written for THE INLAND PRINTER.

THE MANAGEMENT OF PLATEN JOB PRESSES.

NO. 1.—BY WILLIAM J. KELLY.*

IN compliance with a number of urgent requests from readers engaged in running small job presses, asking for a chapter, or more, on the management of these machines, the writer takes much pleasure in meeting their desires. To make our remarks equally clear to all, we will begin at the beginning and conclude when something like justice has been done the subject.

The estimate may be somewhat under the correct number when it is stated that over ten thousand platen presses are distributed through this country, and these are variously known as the Gordon, the Liberty, the Peerless, the Universal, the Colt's Armory, the Golding, and the other makes more or less known; consequently a very large number of operators are constantly engaged on these machines, the diversified jobbing product of which enters very largely into the output of the printing industry.

With perhaps two exceptions—the Universal and the Colt's Armory—all the presses named are constructed somewhat alike in their point of contact of bed and platen, differing only slightly in what are known as the "hinge" and the "clam-shell" move-

* NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

ments. The Universal and the Colt's Armory press platens have a reciprocative motion, whereby their platens are drawn forward and backward to a stationary bed when taking an impression. The actuating movement of all, however, is alike, being a hinged treadle, except in cases where steam power is applied. But all these so-called presses are modifications (on a small scale), of the Washington hand press and the Adams power press.

LEVELING UP THE PRESS.

When placing a job platen press in a permanent position for running it is essential that it be *true*, so that all its working parts shall have equal liberty of motion, and be without unnecessary rock or sag in any direction. When this is not done the machine cannot be run with ease, and its mechanical efficiency and durability will be a question of a short time only. Inattention and ignorance in this regard has aided in ruining more job presses than excessive and continuous usage, when well set up.

To level up a press intelligently, a small spirit level should be used when the press has been placed in the desired position, and the press should have its platen facing the light as much as possible. Lay the level across the platen in a straight manner and test its condition. If low on either side, build up under the feet or frame of the machine on the low side with shingles or cardboard. After this has been done place the level on one of the drawbars or any parallel part, first bringing the platen and bed together as when printing, and ascertain whether the press is setting true—backward and forward—while taking the impression. The entire machine being set plumb and firm it should now be securely fastened to the floor with strong screws, when it is ready for treadle or steam power adjustment.

SETTING THE IMPRESSION OF BED AND PLATEN.

Although some of the makers of platen presses set the impression of the platen to printing height on all machines before being shipped from the factory, it is wise to attend to this duty personally when the press has been tested as to its trueness on the floor. To do this satisfactorily, take one of the type chases and in each corner set a large wood or metal letter, say of six, eight or ten to pica size (a couple more might also be set in the middle of the chase if the machine is larger than an eighth medium); fill out the chase with furniture and lock up the form and fasten it in its place on the bed of the press. Set the paper grippers so that they will clear the type in the form—they will likely have to be set inside of the form on some makes of presses. Now take about eight sheets of news or thin book paper and cut these to nearly the size of the platen, leaving a clearance on the right and left ends of the platen for the bearers on the bed to touch the platen.

It is not always necessary to put in the form rollers and ink up to ascertain the strength of the impression

on such a form as we have now in press; therefore, bring the platen and bed together carefully and take an impression on a *smooth* sheet of book paper. This should show the degree of pressure on all corners, and if not perfectly even should be made so on the corners showing too light or too heavy, by turning up or lowering down the impression screws.

It may be necessary to repeat this operation several times before a perfect adjustment of the impression can be obtained, in doing which always use a new sheet of paper. If the impression marks the tympan sheets too deeply on the first trials, it will be expedient to put on a new set of tympan sheets, as in the first place, so that the exact pressure of the form may be made manifest on the smooth trial-sheet. Should there be any doubt regarding the uniform height of any of the type used in the form in this test, let them be changed about in the corners, and, if found defective, change them or carefully underlay such and proceed with the adjustment.

Not only should this procedure be adopted in the case of all new machines set down on the floor of a printing office, but also in that of all those in use. Do this from time to time and especially where presses have been subjected to severe strain by reason of running heavy forms, or at high rates of speed. Then, there are machines which, from some inherent defect, perhaps, develop alarming signs of mechanical weakness, and through careless use acquire a disagreeable rebound which tends to unsettle the rigidity of the impression screws and otherwise injure the finer and more delicate parts of the press. It is mainly to neglect in this prerequisite to durability that the short life of many otherwise good printing presses may be ascribed. Aside from the injury done by overlooking the necessity of periodically examining the condition of the impression screws, there comes the excessive wear of type and plates which can be accounted for in no other way than as stated.

As eight sheets of paper have been made use of with which to set the impression, it will be found that due allowance has been made for light and heavy forms. This will not prevent the addition of one medium thick sheet for underlay, as well as one more for tympan, in the case of very heavy forms. For light forms several of these sheets may be dispensed with. This is deemed about right, and as a set-off against the dangerous habit acquired by some platen-press pressmen of trifling with the impression screws almost every time they make ready a form.

(To be continued.)

AN ingenious Chicago printer has made an apparatus that will add materially to the health and comfort of workers at the case. It consists of a convenient device for blowing the dust from the cases. Instead of using the old style bellows, the case is placed in the apparatus and by a little manipulation the dust is entirely blown out and confined and deposited in a pail of water. No dust is given out in the room, and the entire operation takes less than half a minute.

Written for THE INLAND PRINTER.

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

AN Eastern firm of typefounders has introduced a new font of type, which is a very close copy of that devised by Mr. William Morris for his Kelmscott Press, and known as "Golden Type." When Mr. Morris's books printed in this font began to make their appearance they were quite generally condemned as archaic and hard to read by those whose knowledge of typography was limited to newspaper and law-book work. The new font, which, by the way, is some four hundred years old, is not unlikely, however, to work its way into favor, if, indeed, it does not become quite popular, among those very people who were once loudest in their condemnation of Mr. Morris. This is one of "the innocent diversions in fashion."

IN Mr. Horace Teall's department, "Proofroom Notes and Queries," for February, he answers M. C's query as to the pronunciation of the word "bane." Why did not Mr. Teall quote Mr. Lang's line as it is printed in the English and American editions of that author's letters to the dead? If the printer of Mr. Mosher's *Bibelot Omar* "followed copy" in setting up the line, "Dreamless, untouched of Blessing or of Ban," one would like to learn the source of the copy that authorizes "Bane."

THE mention of Mr. Mosher's name reminds us, by the way, that his "line of publications" has reached such proportions as to demand a special periodical organ of its own. Mr. Mosher but follows the fashion, as another, though in a quite original, Mosherish way. The *Bibelot*, Vol. I, No. 1, for January has just made its appearance, its birth being unannounced by any flourish of trumpets or other compelling device. This toddling infant in gray-blue cover is to be "a reprint of poetry and prose for booklovers, chosen in part from scarce editions and sources not generally known." The first number is made up of selected lyrics from William Blake. Villon's ballads were given in February, and like attractions are promised for subsequent issues. One wishes the modest price of 5 cents a number (50 cents per year) permitted the use of a robuster paper.

THERE has recently been organized in Chicago a society of booklovers, called the Caxton Club, whose purpose is the promotion of the arts pertaining to the production of books. New York, Philadelphia, Boston and Cleveland each has a similar society, and Chicagoans, unwilling to be behind in any movement calculated to be more or less educational if not aesthetic, believe there is room for the Caxton Club, so named in honor of England's first printer. The Grolier, of New York, has been very successful. While only ten years old, it already owns a handsome clubhouse, luxuriously furnished and equipped with an excellent bibliographical library, and a miscellaneous collection of books and prints fully illustrative of the arts pertaining to bookmaking. It has also published a number of books that are among the finest specimens of the printer's art produced in recent years, a complete set of which is worth a pretty penny. The organizers of the Caxton Club believe that with proper encouragement they may be equally successful. With such well-known men as Messrs. James W. Ellsworth, George A. Armour and C. L. Hutchinson among its officers; and Messrs. C. J. Barnes, E. E. Ayer, John Vance Cheney, M. A. Ryerson, George M. Millard and Herbert S. Stone in its Council, one is justified in predicting results that must reflect credit on the club and prove beneficial to the cause in general.

ONE of the first official acts of the Caxton Club is to take charge of the exhibition of Bookbindings now in progress at the Art Institute. Of this exhibition we propose to have more to say in a subsequent number of THE INLAND PRINTER.

THE mention of the Cleveland Club—The Rowfant—reminds us that Mr. Charles Dexter Allen, of Hartford, recently

brought out his collection of Book Plates, and they were for some time on exhibition in the clubrooms.

COLLECTORS all over the country have been keenly interested in the sale of Mr. Charles B. Foote's library of American and English first editions at the rooms of Bangs & Co., New



FINISHING TOUCHES.

York. No one, perhaps, was more surprised than Mr. Foote himself at the result of that sale. Several of the high-priced items sold at figures that must have paid the owner a profit of one hundred per cent on his investment. *The Temple*, by George Herbert, which is said to have cost its last owner about \$250, fetched at the sale the tidy sum of \$1,050. But the existence of the book was unknown to many, and even doubted by some. Only one other copy of the same edition is known. The first Vicar of Wakefield was knocked down at \$340, and some autograph portions of the manuscript of the *Pickwick Papers* brought \$775. One can understand these prices for items of such interest, however; it is the average that is unexplainable, which, for the total sale of the English books, amounted to \$57. Many of the first editions of Tennyson and Browning that were issued by the cord, and can be "picked up" at any secondhand bookstore for \$2 each, brought prices that are simply ridiculous, to say the least—but they were all *first editions*, and buyers showed little discrimination; except that the nuggets went, as a rule, to the bookseller, while the individual, and inexperienced buyers, got the rest.

THE second yearly issue of the *Book-Plate Annual and Armorial Year Book* (1895) is just received from the publishers, Messrs. A. and C. Black, London. The first of a series of articles entitled "Our Public Libraries"—this one being the Leighton Library at Dunblane, Scotland, established by Archbishop Leighton in the seventeenth century—begins the present number of the *Book-Plate Annual*. The Archbishop's father, Dr. Alexander Leighton, was, in June, 1630, "tried by the Star Chamber Court, and sentenced to pay a fine of £10,000; to be then brought to the pillory at Westminster and whipped; to have one of his ears cut off, one side of his nose slit, and his face branded with S. S. (for Sower of Sedition); to be then carried back to prison, and after a few days to be pilloried in Cheapside and whipped, and to have his other ear cut off, and his other nostril slit, and then to be imprisoned for life." For this cheerful little episode, the doctor's arch enemy, Laud,

"gave thanks to God, who had given him the victory," which was of short duration, however, as a few years later, he himself "got it in the neck"—that is to say he was beheaded, for treason, "though he had in his possession a pardon from the King." One has hardly the courage to investigate too curiously the contents of a library that had such an inauspicious beginning; but the question, "Had Shakespeare a Library?" the next article, as well as the other contents of the *Annual*, is more to one's taste, though no space is left to dwell in detail upon the subject.

"I DON'T believe that half of the nice things the papers are saying of thy little book reach thee. Here is a clipping from the ——, the best and ablest literary paper in the country." Thus wrote the poet Whittier to a friend in 1892, according to his recent biographer and editor, an uncertain Mr. Pickard. But the enigma of the blank has been solved by Mr. Arthur Stedman, of New York, who, in a recent letter to *The Dial* (Chicago), writes as follows:

A good deal of curiosity has been excited by a reference in one of Whittier's letters, given in the recently published "Life and Letters," to "the best and ablest literary paper in the country." Chance has thrown the original letter in my way, and the missing words may now be supplied: *The Dial*. But I give the letter entire, having carefully copied it from Mr. Whittier's familiar handwriting:

"HAMPTON FALLS, N. H., Aug. 19, '92.
MY DEAR FRIEND,—I don't believe that half of the nice things the papers are saying of thy little book reach thee. Here is a clipping from the Chicago *Dial*, the best and ablest literary paper of the country. With loving remembrance, from thy friend,
JOHN G. WHITTIER."

A SERIES of little books, lately projected in England, and to be published in America by Messrs. Dodd, Mead & Co., should meet with a large sale. This is the series of monographs of Contemporary Writers, edited by W. Robertson Nicoll, LL.D., editor of the (English) *Bookman*. The first number of the series—Thomas Hardy, by Annie MacDonell—has just made its appearance, with frontispiece portrait of Mr. Hardy, and map of Wessex, the section of the old Saxon king-



NEXT!

dom "covered by his own observations." While lacking, in general, "finality of criticism," the series must prove immensely valuable to that large and constantly growing body of readers who insist on knowing something of the personality of their favorite authors, and how their works "strike a contemporary."

The same firm of American publishers have also just issued Mr. George Saintsbury's last volume of essays, "Corrected Impressions."

WE must not omit to mention, with special reference to an article in the October number of THE INLAND PRINTER on "The Bandar-Log Press of Chicago," that the projects of these enterprising amateurs have grown so numerous as to necessitate the opening of a branch office in the city at the Golden Gate. Surely some outlet was indispensable to so much energy. The large trees of California, with their leafless limbs, offer magnificent inducements.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

AMONG the patents of interest to the printing trade, granted during the past month, were several relating to improvements in the Mergenthaler Linotype machine.

With this apparatus the matrices are assembled, a line of type cast therefrom and the matrices distributed, the operator having simply to manipulate a keyboard similar to that used

readily removed from the machine and others representing a different font of type substituted therefor.

Charles E. Adamson, of Muncie, Indiana, received two additional patents for producing work in imitation of the type-writer. According to one patent, the printed sheet is rolled with a dampened roller having an ink-absorbing surface. The roller is then rolled over a wet pad having greater ink-absorbing power so that the roller is cleaned and at the same time remoistened. The other patent covers a cloth rubber-lined cover of ink-retaining material, which can, whenever desired, be secured over the ink disk of the job press.

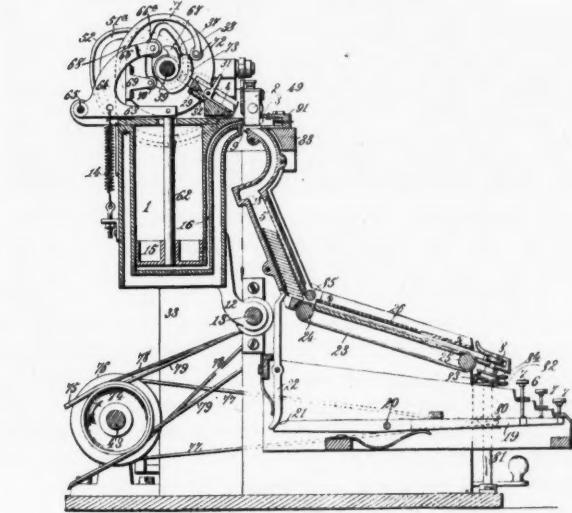


FIG. 2.

In Fig. 2 is shown an improvement in the Fowler type-casting and setting machine, the patent being assigned by J. C. Fowler, of Washington, D. C., to the Fowler Composing and Typesetting Company, of Chicago, Illinois. With this apparatus the type are cast in groups or sets of different

characters, transferred directly to their respective receptacles, and released in the order required.

Fig. 3 shows another improvement in the machine invented by Philip T. Dodge, president of the Mergenthaler Company. This patent covers an improved finger-key mechanism for effecting the discharge of the matrix from its reservoir. As the key is depressed the cam J is lowered into contact with the constantly driven roller K. The rotation of the cam will then lift the rod E above its normal position to operate the escapement C and release the matrix B.

The usual spring and pin for holding the cam normally out of contact with the roller are done away with and a fixed pin is used engaging a stationary shoulder upon the cam. A second patent by the same party covers an improvement in an improved shouldered space bar for justifying the lines of matrices before the casting takes place.

Christian Reitter, of Saginaw, Mich., received a patent covering an improved quoin, which will not jar loose in the form while being handled or while on the press. It consists of the usual double wedges which are forced apart by a key. One wedge carries a dog which coöp-

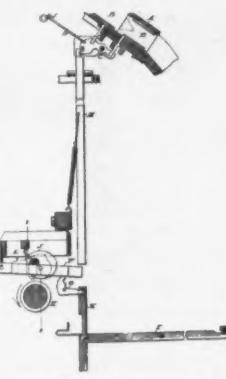


FIG. 3

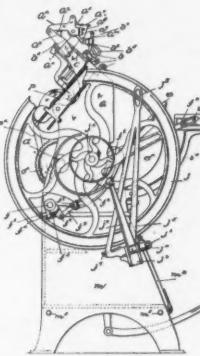


FIG. 4

Fig. 4 illustrates a new job printing press invented by William H. Golding, of Newton, Massachusetts. One of the novel features of the press is in the arrangement of the inking apparatus. The ink receptacle is carried by arms pivoted to the top of the frame, and the edge of the inclined bottom of the same extends along the ink roller. The flow of ink is regulated by set-screws which regulate the width of the opening between the edge of the ink receptacle and the roller. The press also has special means for operating the platen and a special counting mechanism which registers only when the pressure is on and the printing in progress.

The apparatus for securing type or other matter in printers' galleys, shown in Fig. 5, was designed by Frank Ross, of London, England, and the United States patent therefor was assigned to Thomas W. Smith, of the same place. The object is to facilitate the operation of temporarily securing the type in the galley without the use of quoins and side-sticks. This is accomplished by making use of interlocking sliding blocks at intervals along the sides of the galley; by moving the sliding blocks lengthwise the type are wedged in place.

In Fig. 6 is shown a machine for feeding sheets of paper patented by John Henry Knowles, of Philadelphia, Pennsylvania. It is intended for use in connection with any machine which it is desired to supply with successive sheets, and may



FIG. 5.

THE INLAND PRINTER.

for convenience form an integral part of said machine. The invention embraces improvements in the devices for holding sheets in a pile, separating the sheets and feeding them one at a time and at any speed required to a conveyor or apron.

George R. Clarke received a patent covering the printing machine shown in Fig. 7. The press is self-feeding and self-delivering and prints sheets and not webs. The type bed is stationary, and the flat-faced impression cylinder moves to and fro over it. The sheets are separated from the pile one by one by a pneumatic mechanical feeder and presented to the gripper on the cylinder. In case, for any reason, the gripper does not seize a sheet the cylinder remains locked against rotation, thus preventing the inking of the cloth which covers the same.

William C. Chamberlain, of Plainfield, New Jersey, received a patent covering a multiple printing press. (See Fig. 8.) These presses, as is well known, consist of a number of independent presses mounted in a single frame. They operate upon separate webs, but sometimes the product of all the presses is united to form the complete paper. Usually such machines are so constructed that their driving gears

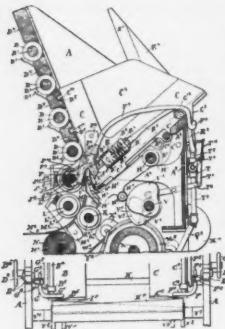


FIG. 6.

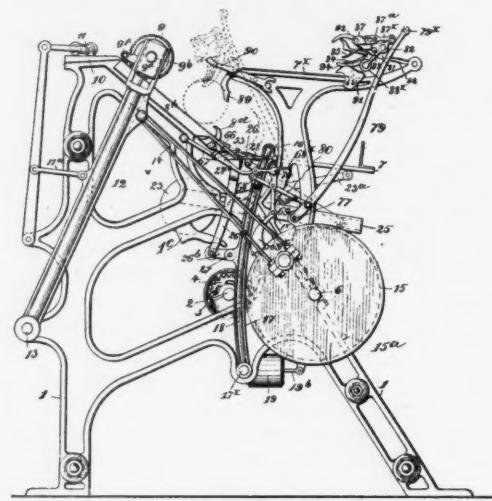


FIG. 7.

intermesh, forming a single train in gear with the main driving shaft, and hence all the presses must operate, even though but one is perfecting a web. According to the present invention, he so connects the gearing of the individual presses with the main drive-shaft that any one or all of the presses may be driven at will.

The printing machine shown in Fig. 9 was invented by Thomas Bartholomew, of Newark, Ohio. The web is printed upon one side, turned and printed upon the other, and cut up into lengths as desired. Impression rollers are mounted above and below the form cylinder, and a tension device is arranged in advance of each impression roller.

Joseph S. Cox, of Battle Creek, Michigan, assigned to the Duplex Printing Press Company a patent granted to him covering a novel web-feeding device intended to be used with the flat-bed reciprocating, perfecting presses heretofore patented by him. Between the roll and delivering mechanism is located a device for looping the paper and

keeping it under a uniform tension. Instead of a positively operated roller, as heretofore, he employs a gravity roller resting on the web at the bottom of the loop, and free to rise and fall therewith. The paper-feed mechanism is connected with the gravity roller in such a way that its speed is governed thereby to unroll the paper as needed by the machine.

In addition to those above described, two patents for machines for printing wall paper were granted to William H. Waldron, of New Brunswick, New Jersey, and a patent for a type-distributing machine was granted to Charles F. Hilder, of London, England.

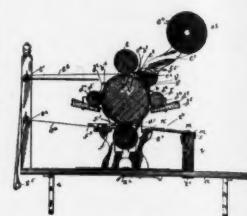


FIG. 9.

Written for THE INLAND PRINTER.

PACE-MAKERS AND RECORD BREAKERS ON COMPOSING MACHINES.

BY HUGH WALLACE.

HERE'S a heap of monkey business about these machine records; I know what I'm talking about, for I've seen them made." So a man who claimed to be, and was, a "very good" operator told me when I was breaking in on the machine and asking myself and everybody else how such men as Smith and Reilly could get up the wonderful strings they were credited with. The longer I live and the more experienced I become, the more I agree with that man and the less faith I have in an affidavit. Smith and Reilly, and others we hear of in connection with records, are phenomenal men at the keyboard — no doubt about that — with great dexterity of fingers, good staying powers, and capacity for memorizing copy, and their influence, as an advertisement for the machine, undoubtedly is good. But for practical purposes, there is not a machine record today that is worth more than very little for the purposes of comparison. They might be if the details were given: whether the operator worked off the hook, or if he had specially prepared copy; whether the proofs were read and if he did his own correcting; and, most important of all, how it was measured, and if heads, leads and chases were counted in with the rest of the matter. Somehow, these little things are not often mentioned and the record is sent out in the world as a grand, harmonious whole, to worry the operator who is trying to do a good day's work; to puzzle the foreman who is breaking in his old force and who cannot understand why the men whom he knew to be as good as anybody's men at the case are not as good as somebody's men at the machine; and perhaps to create the belief in the private office that those union men are trying to do up the machine.

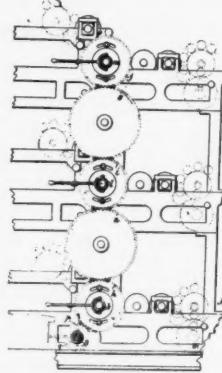


FIG. 8.

The influence of the record is more harmful than beneficial because so many of us jump at conclusions and do not consider that the machine record, like the records in horse races, or bicycle races, or in anything else, is made under special conditions, and that the record in anything is twice as fast as a mighty good average. There are plenty of good horses who are not in it with Robert J., and many a good man on the wheel will be quite a distance behind Johnson. The expert is all right in his place as an instructor, and the advantage of having a swift man for that purpose, who will start the men in the way they should go and warn them against careless and slouchy habits, is considerable. Our old system of measuring, making no distinction between fat and lean matrices, and allowing a nonpareil face to be cast on a minion or brevier slug and measured as nonpareil, makes machine records particularly unreliable and their influence as harmful as any other dishonest record. For the records are dishonest, and the record-maker, in the present circumstances, is a nuisance. The MacKellar measurement, adopted at the last convention of the I. T. U., will do much in exposing what my friend called the "monkey business" of these so-called records.

An illustration of how records are made appeared in THE INLAND PRINTER not long ago. A "half-hour" was really thirty-two minutes, and this was multiplied by two to give the big-sounding rate of 9,000 ems an hour. Why not multiply by 20 and call it 90,000 ems a day? And why were 6-to-pica leads

where the idler and shirk is not tolerated, the excuse for him is a mystery. However, some publishers thought they must have him, and they got him. The principal results of the pace-maker's influence are burred matrices, wide spacing, big bills for repairs and a staff of workmen with careless habits

which they will have to abandon when the present craze for big strings runs its course and the publisher realizes that he can have good quality or large quantity, but not both, and that a readable paper is better than having his composition done for fifteen cents a thousand. A very good quality of newspaper work can be done by machine; but it will not be done where the man in the transition stage is given to understand that he must become first-class in three months or less, and must keep up with the pace-maker or be minus a situation. Not much! He is going to make a good showing and will run his chances on hoodwinking the foreman. "Of course, you know, machine work is not to be compared with hand work," etc., and even if he does lose his job, he will have a record as a swift to spring on the next foreman he applies to. The composition-book shows it and it must be so. The foreman cannot say anything derogatory; the chances are that he does not want to, but if he did, it would be met by a claim of personal animosity, and the man would claim that he was being black-listed. The pace-maker is many kinds of a nuisance, but the fake record is what brought him into existence. He never was considered a necessity when we were doing composition by hand, and the conditions really have not changed so very greatly. There are plenty of good printers out of whom to make plenty of good operators, and



Plate by Crosscup & West Eng. Co., Philadelphia.

THE FIRST LESSON.

measured. There is no limit to the record while the leads hold out.

What practical good is the record anyhow? When the operator sits down at the machine he has the working record right there in front of him. When running according to factory regulations the linotype will cast five lines a minute, and the very best the operator can do is to keep the wheel going round. Most operators become swift enough to do that on an occasional spurt, but the man who tries to work at top-speed all the time, at anything, will soon find out that he has made a mistake.

But, while the record-breaker is more or less of a nuisance, in proportion to the genuineness of his record, the pace-maker is a criminal. He may have been a necessary evil in slavery days, or with a gang of 90-cent navvies; but in a newspaper office, where rapid and careful work is the rule and

no foreman is compelled to endure a force for which a pace-maker is necessary. Typewriter copy and a situation that is worth holding, will do more in the way of getting good work and plenty of it than any number of pace-makers.

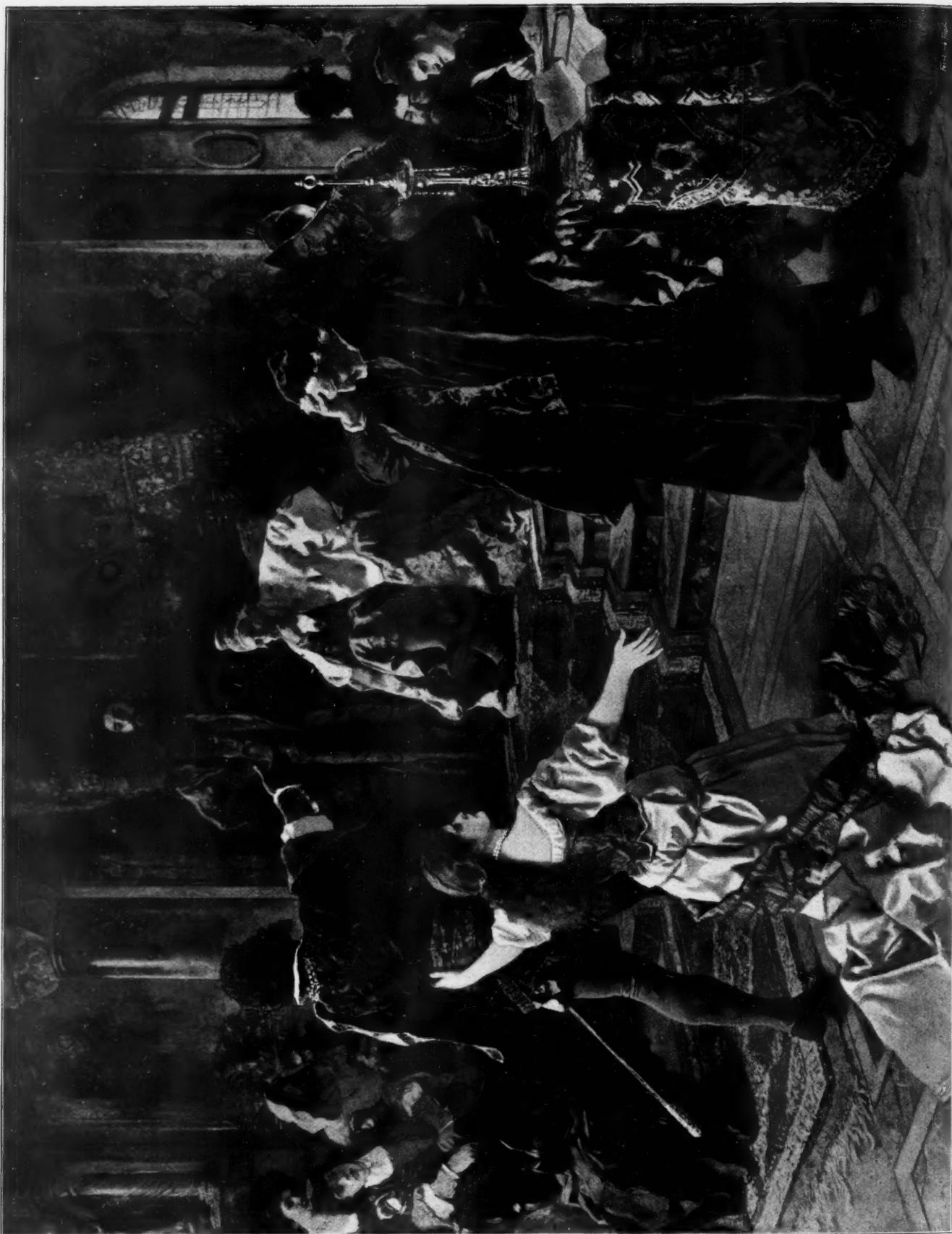
LABOR-SAVING INVENTIONS.

EDITOR—"It seems to me you've been a long time grinding out this article."

REPORTER—"Yes. You see I wrote the first half of it on the typewriter and the last half with a fountain pen."—*Somerville Journal*.

HOW TO GET RESULTS.

A knowledge of mediums, methods and human emotions is necessary to get advertising returns.—*Chicago Record*.



OTHELLO'S DEFENSE AGAINST THE CHARGES OF BRABANTIO.

Half-tone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPEING CO.,
345-351 Dearborn Street, Chicago.
Duplicate plates for sale.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FALSE MEASUREMENT OF MACHINE-SET MATTER.

To the Editor: CHICAGO, February 6, 1895.

I have been reading every advertisement and every article connected with typesetting machines, and it strikes me that our publishers are being unfairly treated through misrepresentations. I read where an operator on a linotype machine set over six thousand ems solid nonpareil an hour, equal to a column of six-column folio or quarto. In investigating I find that the "machine nonp." is cast upon a thick minion body and the operator was really setting thick minion and measuring it nonpareil. In fact, instead of setting a nonpareil column of a six-column (6,160 ems) he was setting a column of minion or 4,575 ems. Now, why does he go on record as setting 1,645 ems an hour more than he really does? This overmeasurement in a six-hour day represents 9,870 ems which is actually *not* set, but goes to the credit of the machine and operator unfairly, and if the space in the publication is valuable, which is generally the case in newspapers that can afford machines, the publisher is out of pocket just that amount of space either for reading or advertising purposes.

AN OLD PRINTER.

FROM TORONTO.

To the Editor: TORONTO, February 15, 1895.

During the past month the difficulty between the International Typographical Union and the International Printing Pressmen's Union has been forced into activity in this city by the fact that the local union of the International Printing Pressmen's Union has applied for membership in our Trades and Labor Council. For some years the pressmen have not been in connection therewith, but at the instigation of some parties who claim that the printers thought they could run the council, they were prevailed on to send credentials and force the fighting. The credentials were immediately objected to and laid over for one meeting. What the outcome will be I know not, but I believe the delegate from the Typographical Union has been instructed to at once withdraw if the pressmen are admitted. I am sorry that such should be the case, for the printers and pressmen have ever worked in harmony here; but under the circumstances I am of the opinion that the Typographical Union is doing the proper thing. The letter of President Prescott in your last issue put the case fairly before the public; but at the same time it behoves the executive council to leave no stone unturned to at once bring about peace—of course, with honor, as the difficulty is one of great moment, not only to the printer and the pressman, but above all to the fair and honest employer. I for one hope and trust that ere long the breach will be healed and both branches of the business again work in harmony.

For some time past rumors were current that an amalgamation would take place between two of our leading daily papers, and, unfortunately, rumor proved true, for on the morning of February 6 the *Empire* ceased to exist and the *Mail* changed its name to *Daily Mail and Empire*. The deal was put through by a few of the large stockholders, and as a consequence the small stockholders are out in the cold. There

have been no changes made in the mechanical branch of the *Mail* office, the hands on the *Empire* simply ceasing work with the suspension of the paper. Some one hundred and twenty hands were employed. The drawing out of the field of daily newspapers of the *Empire* has to a certain extent cleared the sky for those remaining, as it has been evident for some time past that seven papers could not possibly succeed in making money, and while severe on those thrown on the streets at the present time, will in the end be the best for all parties.

On the evening of February 14 Mr. John S. Murray, of the Murray Printing Company, and son of James Murray, president of the company, was married to Miss Mary J. Prentice. The happy couple immediately left on a trip to Florida.

The *Globe* is now located in temporary premises on Richmond street. The management having reconsidered the matter, decided to fit up before rebuilding, and has installed eight linotypes and one Potter perfecting press capable of printing a sixteen-page paper at one impression. They are again getting out a beautiful looking sheet.

WELLINGTON.

WHY NOT LICENSE JOURNALISTS?

To the Editor: MARSHALLTOWN, Iowa, January 7, 1895.

A writer in a recent number of the *Forum* says that the country newspaper office is the only practical school of journalism. There, he says, the journalist acquires a general knowledge of the various branches, and fits himself for something grand as a metropolitan adept. He avers, however, that fifth-rate preachers and pedagogues, who come from the country offices to the cities, never go farther than the first stage of reportorial work and its minor assignments.

The final concession of this writer that two specimens of the country journalist are invariably of meager consequence, sort of handicaps his previous assertion that "the country printing office is the only school of journalism."

If we excerpt such interlopers as this writer does from the ranks of the country editor we shall deplete them greatly. Not one in ten of the country papers has a legitimate, practical head to its columns that is a verified guarantee of good journalism. There is no art in all this vast domain so unjustly and indiscriminately imposed upon as that of journalism. The medical and legal professions are protected from the ravages of quacks and shysters, and the pedagogue in the educational institutions is compelled to pass an examination for fitness to spread the art of learning, even in the remotest districts, but the competent journalist is forced to stand the infringements of unfit and oftentimes uneducated persons.

Why not license the profession of journalism?

Not alone for the benefit and protection of the profession should journalists be licensed, but as well for the more direct benefit to the great reading public. If we demand of the school teacher a certificate of competency to instruct our children, why should we not demand of the writer who circulates his wares in our family circle the competency to print good grammar, the ability to provide good matter, the morality to abstain from indecency and the intelligence to refrain from fulsome praise and useless exaggeration?

The claim is made that able journalists have been largely forced from their legitimate fields by the hordes of incompetents that have usurped the rural localities. It is true, strange as it may seem, and the standard of the country press has been lowered by the egotistical itching to edit. A wise philosopher may say: "How do you account for that? By what manner of means, may I ask, can an able artist be superseded by an incompetent one?" Simply because "fools rush in where angels fear to tread." The one fault of an expert in any line is his lack of nerve to parade his qualities. His practiced eye at once tells him the impossibilities of an undertaking, and he disdains the experiment that his experience tells him is fraught with disaster, or at best the "eking out of a miserable existence." On the other hand, the

grocery store philosopher who has failed as a pedagogue and lacks the energy to preach, takes courage from the publication of a few terrifically constructed paragraphs sent to the county-seat paper by him, and eventually hypnotizes his horny-handed father-in-law into the belief that he will make "a derned good editor." For a few months the old man holds the sack, and then retires and leaves "Bill" to hustle with the cold bleak world. If the concern lives at all, and be it even so prosperous, it never reaches a bona fide circulation of over five hundred. The publication never benefits the hamlet, but it does cut into the legitimate revenue of the county paper that makes some effort toward importance. If ever there is a grammatical line or creditable sentence published in this "effort" it is pirated invariably.

A village of less than one thousand inhabitants has no more need of a newspaper than a hog has for a hip-pocket. How very often in the western states do we find two, and sometimes three, papers in towns of barely five hundred inhabitants. There may be one proprietor who can obtain credit for his groceries for a week at a time, but it would be uncharitable to speak of the financial condition of the others. These persons are called "struggling newspaper men," when they are in truth but interlopers and blatant vandals.

The excellent country papers of the great intellectual commonwealth of Iowa, for instance, may easily be counted upon the fingers of your hands, and you will still have fingers left with which to scratch your head as you try to think of another. Rather a broad assertion, but nevertheless a fact. The chopped-up condition of the legitimate territory of the county-seat paper prevents much needed improvement. Compel the newspaper writer to be competent, and the malpractice of letters will be a thing of the past. Insure the readers against bad grammar, and a decent value will be placed on the work. Wrap the journalist in the garb of merit, and he will better all conditions. Insist on a diploma that will entitle the journalist to the respect and recognition that his profession demands—a profession that is the mainspring of the nation, that is supreme as an educator, and that is absolutely the vanguard of modern civilization.

The "freedom of the press" would not be molested by such a condition, but being shorn of the barnacles of incompetency that are extremely nauseating, its liberty would be assured, and the unfettered reign of high-class journalism make the world glow with the beauties of the grandest profession on earth.

License journalists, and stop the massacre of letters.

BRUCE L. BALDWIN.

LACE AND CORK TINT BLOCKS.

To the Editor: INDIANAPOLIS, Ind., December 14, 1894.

My essays, which appeared in the November and December issues of THE INLAND PRINTER, on transferring and glass tint blocks, seem to have awakened no inconsiderable interest, as a number of letters of inquiry which lie before me substantiates, and is evidence that the printer-man has a prurient for the new, the occult and the practical, as he reads and ruminates. Promissorily with my dissertation on glass tint blocks last month, I will introduce the lace and cork tint block schemes for color embellishment, which are easily manipulated and practically new to the craft. I do not claim to have originated the lace scheme only in a secondary way, as will be seen later on. It was first given notice some eight or nine years ago, by the late Al Saunders, of Canandaigua, New York, a color man of over mediocre capabilities, who gave the results of his experiments, illustrated in THE INLAND PRINTER at the time, since when little or nothing has been written concerning its use for general purposes. Mr. Saunders' paper on the merits of lace and the secrets for execution were merely inchoative of its true possibilities. He simply pressed the lace into a patent leather block with a hot flatiron, by hand, the pressure

being insufficient, however, to give sharp impressions when the block came to be printed in a tint, yet he produced some very tasty jobs by his form of application. This being the extent of adhibition and as far as he had experimented, which was freely promulgated for the instruction of his fellow-craftsmen. I used the lace scheme, but with a slight deviation, as follows: Procuring a strip of lace I spread it on a leather block and with a hardwood board on top, placed block under paper cutter, bringing down clamp snugly on top of board, leaving in that position over night, and when lace was removed next morning a deep-sunken, rugate impression of the design was the result. This indented block I used for many jobs, printed in either light green, red or yellow tints, and retained the lace design for months. Adscititious to Mr. Saunders' essay of what he supposed the limit in the use of lace, I conceived the idea of using the dainty fringe for a raised impression, printing direct from the lace, by gluing a pretty conceit to a smooth hardwood block, and used very light tints, getting results both charming and satisfactory. Printed as a full background or corners or bands for cards, etc., gives outline embellishments of striking beauty and enhances the effectiveness of a job. The lace system is one of *par excellence* in itself, and the field of further possibilities is unlimited. Hamburg edging is the best; many beautiful designs in flowers and rick-rack work are embodied in its manufacture, costing a trifle at any dry goods store.

One day, in the fall of 1884, I think, when care was temperate and serene and not a sound was heard save the merry song the presses sing, there appeared within our portals a fakir, with his \$10 slug mold, and a \$25 chromatic scheme, and lastly (to my notion at least) a wonderful process of color printing for sundry work, selling at \$50 for city and county rights. He was volatile and tenacious, but to no avail, yet disposed of a city right to the fellow across the street, who never would acknowledge the purchase after an effort on a card, which met incineration instead of the public gaze as originally intended it should, although an apt student of the peripatetic fraternity produced some good effects by the process, during an ephemeral sojourn in an adjoining town. This covert process of marvelous possibilities is a coinage of Mr. J. F. Earhart, of Cincinnati, to which he gave the dithyrambic name of "Chaostype." Simultaneously with this came Mr. W. Reed Johnston, of Pittsburgh, with a fabrication of his brain yclept "Owl-type," very similar to Mr. Earhart's production. Strenuous efforts to suppress the sale of Owltype were exercised by the Queen City man, who claimed an arrogation of his treatise by the latter, and a genuinely chaotic diatribe ensued. Innuendos and imputations of drastic significance were flung by each at the other's jowl (?), eventuating in legal proceedings and an implacable recusancy of both parties, each avowing the honor of producing their respective productions, with no dissimilarity between the two processes and precious little worth to the aspiring printer who was sufficiently gullible to invest in city or county rights.

In the course of extensive experimentation with color schemes and methods, and with a penchant for innovations in the field of chromotypography I struck cork, or cork struck me, rather, as possessing features of merit for oddity in impression. I procured a strip of cork and smoothed it off evenly, mounting the same on a block, as I would leather, and got an impression, which had a mottled appearance. With a patent leather block I printed a solid red on a card, and after thoroughly dry, put on my cork block, which was naturally punctured with small holes, and printed in "sizing" over the red, and applied bronze, producing as perfect an Owltype or Chaostype as would bother the above mentioned disputants to discern the dissimilitude. Should the cork be "shy" of sufficient punctures or holes to give the desired chaotic mien, take your penknife, and bits as large as owl's eyes may be removed from the cork with no possibility of gaining anything but Owltype when printed as described. Any color may be used for first impressions, or solids (even black), and bronzes of any shade or

"flocked" together. Many who read this, do so with incredulity, perhaps, as to what 10 cents' worth of cork and the same of leather, or a derelict window pane for a tint block, together with a bottle of glue, can accomplish in comparison to a host of "fancy fixins."

W. B. VAIL.



"EXCUSE ME."—SKETCHED FROM LIFE BY C. W. TRAVER.

THE RELATION OF STEREOTYERS TO PRESSMEN.

To the Editor:

NEW YORK, January 20, 1895.

In an article under above caption in January number of THE INLAND PRINTER, Mr. A. L. Barr assumes the responsibility of stirring up smoldering embers which will tend to widen any breach that may exist between pressmen and stereotypers. In doing so the author has "laid down the bars" by inviting discussion on points it were better for all concerned had been left for adjustment to the neighborly contact of fellow-workmen of the two branches of the trade. Pressmen desire to avoid anything apt to antagonize stereotypers or which would create friction between the two departments; neither do they wish to belittle stereotypers by enlightening the printing world of the amount of brains it takes to learn the stereotyper's trade (?), but in justice to web pressmen there are some points that should be answered, though many of Mr. Barr's statements are too absurd for serious comment.

From the heading of Mr. Barr's article one would assume he intended to discuss the relation of stereotypers to pressmen, yet in each and every case he cites he tells us the pressman was no pressman at all, but simply a green countryman or the proprietor's coachman. In no instance does he connect a first-class pressman with his little fairy tales, yet the tenor of his article insinuates a stigma and tends to belittle the web pressman. There may have been occasions where a "green countryman" and "the proprietor's coachman" have been put in charge of pressrooms, and that in some cases they have managed to hold their situations through the coöperation of the stereotyper, but why should this be used to cast a reflection on the whole pressmen craft? Does it not rather reflect upon the stereotypers who could so lend themselves to rape the printing trade by assisting incompetent men, whom, Mr. Barr states, are holding situations that they could not fill were it not for the coöperation of the stereotypers? The author states that it requires more brains to become a stereotyper than it does to become a pressman, and that greater knowledge is required to stereotype than is necessary to successfully operate a perfecting web press. This assertion need not be discussed, as all who have been through the plant of any great metropolitan journal and witnessed the operation of getting out a daily paper will, of course, agree with him (?)—that it requires no skill or brains to operate the simple web perfecting press. What is the pressman required to do, anyhow, but put on the plates, thread the paper, touch the button, and the press does the rest; while the pressman can sit down and smoke his pipe until the edition is run off, and if the plates are all good he

will get a beautiful Chicago *Herald* or Kansas City *Star* print, without any further exertion or skill on his part. But in the stereotyping department how different! Instead of the cumbersome but exceedingly simple perfecting press, the visitor is bewildered by the intricate and delicate mechanism of the casting box, while the marvelous, complicated work of the tail cutter and trimmer fills him with awe and admiration at the perfection of invention and the possibilities of human skill in workmanship. No, pressmen hardly dare to dispute Mr. Barr's assertion that it requires more skill and brains to be a stereotyper than it does to be a web pressman.

Mr. Barr tells us of cases where coachmen and other nondescripts have been placed in charge of pressrooms, but in no case does he say they turned out to be good pressmen or that they did good presswork. Now let us look at the other side of the question. One of the oldest and best stereotypers in the country told me that when he had to break in a new man he preferred to take a strong, active laborer; but that it did not make much difference what the man was if he was strong, active and would mind what was told him, that he had seldom failed to turn out a first-class stereotyper. I once knew a bricklayer who, being out of a job, secured a situation as helper in a stereotyping room on a large daily newspaper, and who in two years was able to do anything in the department. This same bricklayer, through the influence of his foreman, managed to get into the stereotyper's union, and then had the nerve to apply for the foremanship on a large daily paper in a western city. He secured the job and held it down for two years or until the paper went under. In another case a fellow had worked in various pressrooms for nine years and had had every chance to learn the trade, besides having friends and influence which would have enabled him to secure first-class situations if he could have held them, but the longer he worked at the business the less he seemed to know; and through the advice of his friends he gave up presswork, and through their aid obtained a situation in the stereotyping department of a daily newspaper. In less than two years he had thoroughly mastered the trade, and was promoted to the position of assistant foreman, and he is today one of the best stereotypers in that city. I have heard of numerous cases where men had learned the business so as to get along and do very creditable work in three months.

Let us "calmly consider what great knowledge" really "is required to do the stereotyping for a daily newspaper." One of the secrets of the trade (of which stereotypers claim to have many, and which I will discuss later on) is making the proprietor and manager believe it is the most technical branch in the business. It is the proprietor's delight to take visitors through this department. With pride he takes out his watch to time the making of the last plate. This is a tip for the "boss" stereotyper, who secretly gives the prearranged signal to his men, and O my!—just watch them hustle. They fairly climb over each other in their effort to please the boss and to break the record. Almost nude to their waists they beat in the matrix, hammering like Trojans, and then skate around with hot plates, revolving so fast one can scarcely see how the operation is performed, and lo, the plate is finished and on its way downstairs to the pressroom. The "boss" stereotyper then ambles, with a deprecatory smirk to the employer, who meets him with a look of approval, and announces the time—8 min. 30 sec. The proprietor then takes his guests downstairs to the pressroom. What a different scene meets the eye! The pressman is not yelling nor fuming at the men to "get a hustle on," but the workmen are intelligently expectant, orderly, and each one is at his post knowing exactly what to do, how to do it, and when. The last plates are quickly locked on the first press, the rollers rapidly placed in position, and the press quietly begins to move without friction, fuss, or funny business. The foreman scans the first papers run off, when a weary look of pain convulses his features. What does he see? The last two plates down, the exhibition plates, which the proprietor had seen cast

with such quickness and despatch, are bad. On the editorial page, right in a double-barrelled editorial, is a big sink. The first page is worse still, for the matrix had been taken off before it was dry. The proprietor observes the worried look and anxiously asks the foreman if there is danger of missing the mail; then demands a copy of the paper, which is handed him with

down and not enlivening it with new metal, until it gets so bad as to cause all kinds of trouble upstairs and down. Any practical printer can tell at a glance whether bad printing is caused by bad presswork or bad plates. Yet nine stereotypers out of ten when called down by the manager on the bad looks of the paper, caused by shrinks or shallow plates, will try and shift the blame onto the press blankets or rollers, when he knows, or ought to, that it is owing to his own carelessness or ignorance.

Mr. Barr speaks sarcastically of the pressman who claimed his plates were thin on the bottom. I have seen that same thing happen many times; but if a pressman is up to date you cannot fool him on thick or thin plates, for he has his little plate-gauge which will register the thickness of the plate to a hair's breadth. The average stereotyper has so little mechanical ability, that if he commences to monkey with his cutter or trimmer he gets himself in a box, and it generally takes a machinist or a new machine to get him out. About the only fine art there is in stereotyping is beating the matrix in making the mold, and now there is a machine invented which does away with that, so there is but little left to call a trade but the name.

Mr. Barr also speaks of pressmen who are doing stereotyping. In some small offices I have heard of this being done, and also of stereotypers running, or trying to run, web presses. About a year ago, in Cincinnati, a pressman was doing his own stereotyping on a small weekly paper. The stereotyper's union sent a committee to the pressmen's union to lay the matter before the pressmen. When the chairman of the stereotyper's committee had stated his case, one of the pressmen present asked the chairman in what office he worked. He answered in B— office. He was then asked who was pressman in their office, when he hung his head and had to acknowledge that he did the stereotyping and also run the press. The visiting committee then had the grace to ask to withdraw the complaint.

In many of the largest and best regulated daily newspapers in the country the management has recognized the facility of placing the stereotyping department under the direct supervision of the superin-



Plate by Electro-Light Eng. Co., New York.

MARIE D. SHOTWELL AS QUEEN CAROLINE IN "SANS GENE."

reluctance. The stereotyper sends down a new editorial page, and later yells through the tube that the matrix of the first page is spoiled and the form broken up, and that the pressman will have to do the best he can. The press is stopped and bad plate changed, after which the proprietor leaves the pressroom with a dark frown, no doubt wondering why things do not run as smoothly in the pressroom as in the stereotyping room.

The stereotyper of today has his metal furnished ready mixed, and it only requires horse sense to keep it in shape, yet many of them have more or less trouble, caused by getting the metal too hot and not keeping it clean, or by letting it run

tendent of the pressroom. This does not mean that the pressman shall do stereotyping, but that better results are attained by having both departments under one head.

I fully concur with Mr. Barr in his wish to impress upon all pressmen and stereotypers the great importance of being in sympathy with each other for the interest of employers, and for the sake of their own bread and butter. If his article had not been so reflecting on pressmen, which would tend to mislead those not acquainted with the question, I would have taken no notice. Had he confined his article to a legitimate discussion of the subject as headed, he could have continued

to make some people believe he had a skilled trade, for pressmen have nothing to lose or gain in a controversy with their neighbor, the stereotyper.

PRESSMAN.

HARMONY AND SIMPLICITY IN PRINTING.

6 BEACON STREET,

To the Editor: BOSTON, Mass., February 18, 1895.

The morning's mail brings me a small brochure entitled *The Black Art*; and I find in it the substance of an article by myself, written some time ago, for the *Engraver and Printer*, of Boston, and now reproduced with some omissions in connection with the advertising of the Camelot Press, of Chicago. The reprinting of the article without my knowledge for such a purpose, is not my affair. But as my little paper was a plea for harmony and simplicity in printing, I may be pardoned for hinting that I might have been consulted before it was presented to the public in this rather extraordinary *edition de luxe*, for the manner in which my plea for plainness is produced, reminds one of the story of the theological student who, having preached a sermon upon "The Simplicity of the Gospel," and asking his instructor what he thought of it, was met with the reply that he found therein "very little Gospel and no simplicity."

Yours truly, D. B. UPDIKE.

"BY THEIR ACTS YE SHALL KNOW THEM."

To the Editor: NASHVILLE, Tenn., February 12, 1895.

In the February number of your magazine there appears a communication from W. B. Prescott, president of the International Typographical Union addressed to P. J. Maas, who signs himself as an organizer for said organization. I suppose the communication has taken the course intended by the author and purposes being a criticism of an article written by myself, and published in the preceding number. I regard it as a very weak criticism, and evasive of the points set forth and claims made in the article written by me and published in preceding number, namely, as to the right of the pressmen to a complete autonomy, thereby securing self-government, and the right to manage their own affairs, and make laws applicable to their particular part of the printing business. As the writer of the communication is so beautifully silent on these questions at issue, I suppose that old English maxim which reads, "Silence gives consent," will hold good in this instance, which goes to prove the truth of the assertion.

In the face of the action taken by the I. T. U. convention held at Philadelphia—declaring the I. P. P. U. an unfair body of men, and that any union, or member of any union, who affiliates with them in any manner, directly or indirectly, through a labor council, federation of labor, or trades assembly or similar body, is unfair and must be disciplined—I cannot conceive how the writer of the communication to P. J. Maas, as published in your magazine, can attempt to deny the fact that the I. T. U. has waged a relentless war on the I. P. P. U. in their attempt to place the pressmen in a position where they would have to "dance every time the other fellows wanted to fiddle."

I would ask if it is not waging war, and if it has not been the policy of the I. T. U. to resist the seating of delegates from unions owing their allegiance to the I. P. P. U., in labor councils and trades assemblies where the delegates from I. T. U. are seated; and in cases where they have failed to prevent the seating of the delegates from the I. P. P. U., if the delegates from the I. T. U. have not been withdrawn in most cases.

There are many more overt acts on the part of the I. T. U. to accomplish the end of depriving the pressmen of their right to a complete autonomy, and thereby self-government, which I could name, but do not deem it necessary, as the above ought to be sufficient to convince fair-minded persons of the justness of the claim. I agree with the writer of the communication, in that there had not been any change in the policy of the

I. T. U. toward pressmen, up to the time of organizing the I. P. P. U., and never would have been so long as the pressmen remained affiliated with an organization where all the legislation was made in the interest of the compositor, whose numerical strength in said organization was so much greater than that of the pressmen. In consequence of this condition it was almost impossible for the pressmen to get any legislation looking to the advancement of their particular part of the business.

I can hardly imagine on what grounds in these days and times the author of the communication can make the claim there is no similarity between the bricklayer's and other building trades. His main reason for making the claim seems to be on account of their working for, or being employed by different contractors. While I do not consider this good grounds for the claim, I will call his attention to the molders and machinists, which to my mind stand in the same attitude, one to the other, and working under the same conditions: the molder sends his work to the machinist in the rough, unfinished state, and the machinist puts it in a condition of usefulness and beauty. Just so with the compositor—his work comes to the pressman in an unfinished state; the pressman brings it to a state of usefulness and beauty. Under the policy as advocated by the I. T. U. I suppose the machinist should owe his allegiance to the molder, as his is the older organization. The author of the communication makes use of the following language in the last paragraph of same: "To discuss secession and vote upon it, is quite proper, but it is neither right nor union-like for men to throw their obligations to the winds and secede before presenting their grievances to the body that could remedy them."

It is beyond my comprehension to know how the author could pen such language, when the fate of a certain letter intrusted to him when a delegate from Toronto, Canada, for delivery to the Atlanta Convention of the I. T. U. is so well known to him; no one knows better than he that the aforesaid letter plainly set forth the wishes of the pressmen. It has been sworn to under oath that he assisted in or prepared amendment to said letter. Had it been delivered or presented to said convention as promised, the chances are that a very different state of affairs would exist today in relation to the organizations. What became of the letter is a mystery, and I suppose will always remain so, for it never saw the light of day in that convention; at least there is no record of it in the proceedings of the convention.

I agree with the author in the sentiment expressed by him, that majorities should rule and it is treason to oppose them. For this very reason there should not be one minute of hesitancy on the part of the I. T. U. in acknowledging the sovereignty of the I. P. P. U. as to the pressmen's craft; it is a well-known fact that a very large majority of the pressmen of North America are today affiliated with the I. P. P. U., and they are there to stay.

I am surprised at anyone in these days, and times, endeavoring to advocate principles or policies that were in vogue in the printing business forty years ago, or even ten years. If at that time a man had predicted the presses of the present he would have been regarded as faulty in his intellect. It is very evident, in the face of the improvements that are going on, to any fair-minded, thinking person, that every day the necessity for separate organizations of pressmen and compositors becomes more apparent, each legislating for their particular branch, free from the control of the other. I am afraid the fellow who would attempt to follow the methods of twenty years ago, as to the printing business, would soon find himself a member of the army of unemployed and would have to depend upon his relatives, or friends, or the authorities where they resided, for means of existence.

After the action of the late I. T. U. convention, I cannot imagine how the author of the communication can even attempt to intimate that any of the fault for failure to reconcile the differences existing between the two organizations belongs

to the I. P. P. U.; if the basis of agreement, as decided on by the St. Louis conference and sanctioned by him at the time of the agreement in St. Louis, had been ratified at Louisville, matters would now be on the road to a peaceful and satisfactory settlement.

I reassert that the A. F. of L. was made possible by those who seceded from the K. of L. and that they left the K. of L. for that purpose, and it is one of the main causes today for the antagonism existing between the A. F. of L. and K. of L. I do not deny that a national labor union, composed of the bodies mentioned in the communication, existed at the time suggested; still that organization is far from being the A. F. of L. of today in point of numbers and influence, and never would have reached the point it has if it were not for the recruits it has received from the K. of L.

The gentleman undoubtedly knows that at this very time the question of the mine-workers deserting the K. of L. in a body is being agitated, and if it is brought about it goes without saying they become a part and parcel of the A. F. of L. Still the gentleman attempts to prove, by quoting Section 3, Article 4, of the constitution of that body, that they will not accept or recognize any organized body or set of men, who secede or leave any national, international or state union of working people.

Coming a little nearer home, to the methods pursued by the organization (of which the author of the communication is president) on this question of so-called secession, I will ask if there is not a union in existence in New York city, known as the Amalgamated Pressmen, holding and working under a charter bearing his signature, which is made up largely of so-called pressmen who a few months ago were affiliated with the K. of L. through a union holding a charter from that body, or as individuals, and if the amalgamation took place by and with the consent of the parent body. I am afraid in this matter of so-called secession and recognition, it depends largely on "whose bull is being gored."

What will be done at the coming convention of the I. P. P. U. at Philadelphia it is impossible for any man to foretell. Still, I believe if the I. T. U. shows to the convention that they are seriously willing to get down off their high perch of bigotry, and recognize the sovereignty of the I. P. P. U. as to the pressmen's craft, and to self-government absolute, that it will be an easy matter to arrange for a peaceful course between the respective organizations in the future. I am satisfied that the I. P. P. U. will never agree to any other conditions than a complete autonomy, absolute.

JESSE JOHNSON.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions and queries of those specially interested are cordially invited hereto and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

IDEAS ON NEWSPAPER STYLE.—A correspondent sends a copy of the "style of composition" sent out by a Toronto patent-plate company to its subscribers, and requests that it be reviewed in these columns. The review, to be of practical utility, would occupy too much space for these columns. We print this month an article on "Capitalization," which covers some of the points in question, and intend to publish others of the same kind. Our readers are requested to send us copies of other style-cards, and also personal opinions and questions bearing on the subject. We sincerely desire to make this department profitable, and not "cranky," and we know no better way to do this than through such aid by those interested. Style-cards are commonly made without sufficient consideration of principles, and consequently they nearly always embody a great deal of mere whim, resting only on some one

person's impression as to individual points. The one sent for review is not exceptional in this respect. Many of its "styles," so called, have no foundation but "it is what we have always done," or "it is commonly done so," the latter assertion when made being often unprovable, because founded upon mere impression rather than fact.

LONG WORDS.—B. D. F., Chicago, writes: "A paper named the *Student* says that the following are the longest words in the English language at the present time:

Subconstitutionalist.
Incomprehensibility.
Philoprogenitiveness.
Honorificabilitudinity.
Anthropophagenerarian.
Disproportionableness.
Velocipedestrianistical.
Transsubstantiationableness.
Proantitranssubstantiationist.

It would be interesting to have the talents of the *Student* in the line of trivial research turned in the direction of investigating how frequently these polysyllabics are used in general writing, speaking and printing. Would not a short comprehensible sentence express the meaning of such words much better, or are they not entirely useless?" *Answer.*—All but three of these words seem utterly useless, and one is misspelled—*honorificabilitudinity*, which should be *honorificabilitudinity*. *Philoprogenitiveness* is a useful word, but not a common one.

THE SELECTION OF A DICTIONARY.—"Doubtful," Detroit, Michigan, asks: "What dictionary would you recommend me to purchase for the general purposes of a printing-office? I have a small job and book office, and I desire to procure an up-to-date and reliable dictionary." *Answer.*—Probably Webster's *Unabridged* would be most useful if you can have only one; but, if you can buy two, it would be well to have also one of the latest copies of Worcester, as some customers will insist upon having Worcester's spelling. Webster's *International* gives more words than the older work, and many of its definitions are better than the old ones. The added words, however, are not often such as will be used in the work of a small office, and the forms in the older works are more reasonable, and more in accord with common usage. You will do well to avoid one of the most recent works, the "Encyclopaedic Dictionary," which is large and very cheap. You would naturally accept the dictionary as an authority—that is what you want it for, of course—and this one, if followed closely, would mislead you into supposing there was reason in making such compound words as *penitential-canons*, *physical-geography*, *riparian-proprietors*, and many other bad ones; but even these are not much worse than the "International's" single words, *slaughterhouse*, *thunderstorm*, *powderflask*, *horselaugh*, etc. The old Webster and Worcester have comparatively few oddities, though there are some in each work.

SYSTEMATIC STUDY OF THE DICTIONARY.—"Inquirer," Battle Creek, Michigan, asks: "Has there at any time been any plan devised for a systematic study of the dictionary? I never look into a dictionary for information without being attracted by a number of words and definitions other than those I specially looked to be informed about. It has, therefore, occurred to me at odd times that if I could map out a systematic course of dictionary-delving it would be of great benefit to me. How to arrange such a scheme in order that the interest would be sustained by marking progress made puzzles me a little. Can you suggest anything in this line?" *Answer.*—I do not know of any published plan, and your question indicates that you are as competent to devise one as I am. Undoubtedly, for one who is attracted as you are, the dictionary will furnish a profitable field for study. You might get some good hints from Trench's "Study of Words." There are many cases in which somewhat similar words are treated in the dictionaries as if exactly synonymous—*placate*, *pacify* and *appease*, for instance, each of which has its own peculiar sense,

but which are not differentiated in the dictionaries. The suggestion requested seems hardly to fit the practical object of this department.

A CORRESPONDENT of the *Printers' Register*, London, speaks of the apostrophe and the turned comma in such words as M'Lagan, giving as a reason for the latter that besides indicating the elision of one or more letters, it also in some degree shows what the elision is; that is to say, the turned comma more nearly resembles the "c" which has been omitted than does the apostrophe. He did not know why this singular practice was instituted. Another writer thus answers him: "I believe this variation comes from a custom once practiced of using an apostrophe in the case of an Irish contraction, and a turned comma in the case of a Scotch one. This ancient custom, however, has long since ceased to exist, and properly so." The custom is not fully obsolete. Some Scotchmen still prefer the turned comma. See "M'Arthur" in the last line of the "Century Dictionary." This dictionary, in the article on *Mac*, mentions the use of the turned comma, but ignores the apostrophe.

PROCESS ENGRAVING NOTES AND QUERIES.

BY W. H. HYSLOP.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

HALF-TONE TEXT-BOOKS.—Iowa: The book you ask for is "Half-Tone," by J. Verfasser, and can be had through THE INLAND PRINTER.

MACHINERY FOR A PHOTO-ENGRAVING PLANT.—P. R.: "Please tell me what you consider absolutely necessary in the way of machinery for a small photo-engraving plant?" *Answer.*—It would take more space than we can spare to answer this query, so we have written you direct.

ENLARGING LANTERN SLIDES FOR HALF-TONES.—"Lanternist" writes:

"I have a lot of lantern slides from which I want to make enlarged half-tones; what arrangement would be best to secure good results? *Answer.*—If you have daylight there should be no difficulty, for all you have to do is to make a carrier for your slide, point it to the sky and copy as usual, and even with electric light you should have little difficulty in lighting evenly such a small surface, using reflected light. The exposure in the latter case is comparatively short

and well within the limits necessary for a good negative.

STUDENTS IN PHOTO-ENGRAVING.—Father: "I would like my son to go into the photo-engraving business, and would be

glad if you could advise me as to the best way of going into it." *Answer.*—As your son has had no experience whatever we would advise that he begin at the bottom. Get into some large photo-engraving establishment, and first of all learn to polish copper and zinc, and clean glass thoroughly, and gradually go through the whole routine of the establishment. In that way he will be able to learn the requirements of every branch and be able to go into business for himself when he is old enough, or be able to take the management of an establishment.

BRASS VERSUS

COPPER FOR HALF-TONE CUTS.—J. P.:

"Will you please say in your next number if you think brass as good as copper for making half-tone cuts?" *Answer.*—It is quite possible that if as much care were taken in the rolling and manufacture of the brass as there is taken with copper, having in view the use for which it is meant, that brass would be quite as good as copper; but as there has practically been no demand for it, a special and suitable brand is not on the market. We think it is scarcely worth while troubling about experiments in this line as the price of copper is really very moderate, and if you take into consideration the freedom from trouble and worry, it would hardly pay to use brass, which, as one etcher expressed it, "is a mean thing to etch."

AMERICAN AND ENGLISH PHOTO-ENGRAVERS.—Melbourne, Australia: "Can you tell me why it is that American photo-engravings are better than English or Continental ones?"

Answer.—We cannot very well explain why this should be the case, but it is certainly a fact that it is so. We have considered this question very much and wondered often why there should be so much difference between the work on the two sides of the water. There is, of course, this reason, that until lately there has been, compared with America, very little half-tone work done. Wood engraving has held its own much longer in the older countries, and there has not been that demand for such numerous and cheap illustrations. The difference in quality cannot long obtain, because now everything we have they have, and it should be just as easy for them as for us.

THE BEST LOCATION FOR A PHOTO-ENGRAVER.—J. B. S.:

"Where is the best place to commence business as a photo-engraver?" *Answer.*—We wish you would ask us something easy. It all depends upon how much money you have to sink, lose, or hold on with. We would not advise Chicago, no matter how much money you may have. Chicago and Boston have the reputation of being the seats of cut prices in America. If we were on the same quest as yourself we would go to New York, for there and there only in this country can you cater for a class who are willing to pay a good price for a good article. There are openings in New York which cannot be had elsewhere; it is becoming more and more the center of the publishing business in this country, and where the publishing business is, there it is where illustration and the best of it is wanted.



FROM ORIGINAL DRAWING BY JOHN SLOAN.



FROM ORIGINAL DRAWING BY WILL H. BRADLEY.



CHICAGO EXHIBITION OF POSTERS

BY I. McDougall.

FIRST, Paris had an exposition of artistic posters, then Nantes, then New York, then London, then Buffalo, then New York again (only last month two collections of posters drew goodly crowds there); now Chicago, thanks to the enterprise of the *Evening Post*, is showing a large gathering of these essentially modern and popular works of art. "Put on one side," says Berald, "all this talk of high art and low art.

out of the stubborn stones. elegant composition, his unerring taste in massing colors might have won him high fame as a painter, but he has chosen instead to make himself a reputation as brilliant and as fugitive as the material he employs. Berald gives a list of nearly a thousand of Chéret's posters, using small and large capitals to indicate the more remarkable, and now and again bursting into paragraphs of eulogy. Many of the artist's latest and best works are shown in the *Evening Post* exhibition. "Saxoléine" is evidently some new kind of illuminating oil, and its merits are announced by fascinating young ladies in floods of light. Similarly, Cosmydor soap and Mariani wine, and more especially certain Parisian entertainments are proclaimed by lightly clad Gallic nymphs, so smiling and gay, with a movement so

lively that the eye is instantly caught and permanently charmed.

Toulouse-Lautrec does not in the least imitate Chéret. Flat tones and few colors are a necessity. Like Chéret he gets most of his effects in three printings, but instead of sunshiny *verve* he exhibits a bitter and sardonic humor. His "Reine de Joie" is as powerful and as repellent a presentation of senile dissipation as Mansfield's "Parisian Romance." Steinlen also has made his name by searching exposition of the lower side of Parisian life, but here he shows a design innocent and dainty enough for one of Kate Greenaway's nursery books. It celebrates Vingeanne Milk by a delicious chubby child, breakfasting with enjoyment, watched by three eager pets. Boutet de Monvel, too, has executed one of his admirable drawings of children to advertise the dentifrice of Dr. Pierre—a prim, naïve little damsel, most delightful in color. Grasset is really the most accomplished artist of all, and probably the most original of French decorators. He carries his stained-glass methods into a fine piece of mediævalism, representing Sarah Bernhardt as "Jeanne d'Arc"; he shows what he has learned from Japan in the poster for the "Salon des Cent," and in "L'Age du Romantisme" gives us a lovely piece of sentiment quite in the taste of 1830. Willette, the graceful creator of Pierrots; Foraai and Caran d'Ache, the caricaturists; Orazi, who has pictured Sarah Bernhardt in "Theodora," after the manner of a Byzantine



mosaic, and Mucha, who has shown her most charmingly in "Gismonda"; Ibels, Guillaume, Anquetin, and many lesser lights, are represented. Nor must it be forgotten that artists like Clairin, Rochegrosse, Leloir, Vierge, have designed posters.

In England, Dudley Hardy has produced some notable sheets, of which the scarlet "Gaiety Girl" is one of the best. Aubrey Beardsley's work is hard to admire, but impossible not to notice. After all, that is the main thing in a poster.

American designers are fully represented. A few only of the elder generation appear, Matt Morgan among them, but



the recent and rapid development of posters is adequately shown. A full set of Penfield's magazine bills, so scientific in drawing, so effective in color are there, and Louis Rhead's elaborate stained-glass sheets. Bradley's are in great numbers, including the enormous poster for the "Masqueraders" and the famous cover designs for THE INLAND PRINTER. Carqueville is a young Chicago man who is doing gaudy work for Lippincott, and Leyendecker is another to whom at least one masterly design for the *Interior* must be credited. Kenyon Cox has recently executed a classic sort of a nude to advertise Scribner's. George Wharton Edwards, Birch, and others of whom one never thinks as poster makers, have joined the ranks. This exhibition is especially full in the line of American workers and should prove a stimulus to others.

MODERN ART.

The epidemic at present raging among the art students of Chicago made its appearance in a virulent form about one year ago. There had been a few scattered cases before that time, but the malady had not taken a firm hold and the bacilli were not yet generally distributed. The disease should be known as "Beardsleyism," although its victims generally regard it as high art, up to date. Aubrey Beardsley, a young Englishman, deliberately started the trouble and succeeded in having himself talked about and imitated, which is practically the same as being successful. Something like his pictures had been carved on the walls of the temple of Luxor many centuries ago. Japanese artists who decorated fans and vases had anticipated his style to a degree, and generations of amateurs in all ages and countries made pictures of men with necks too long and bodies too short, and whiskers done in scrollwork — little suspecting how near they had come to greatness.

The old-fashioned way of learning to draw pictures was to study perspective, light and shade, exact form, anatomy and a few other things. Students went to the art insti-

tute and sketched for hours at a time to get Hercules absolutely correct, with every tracery of muscle shown. They studied the ancient models of statuary and the paintings which revealed the speaking likenesses of men and women. That was before the malady appeared. Mr. Beardsley's pictures came along and the traditions of thirty centuries were shattered. The new kind of art demonstrated that a woman's neck is shaped like a letter S, that the waist may be thin to nothingness, that the hair may radiate

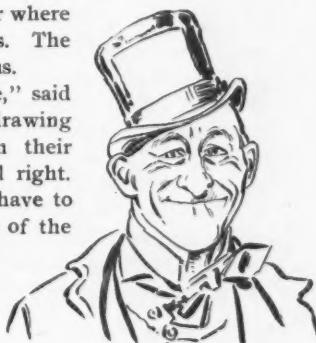
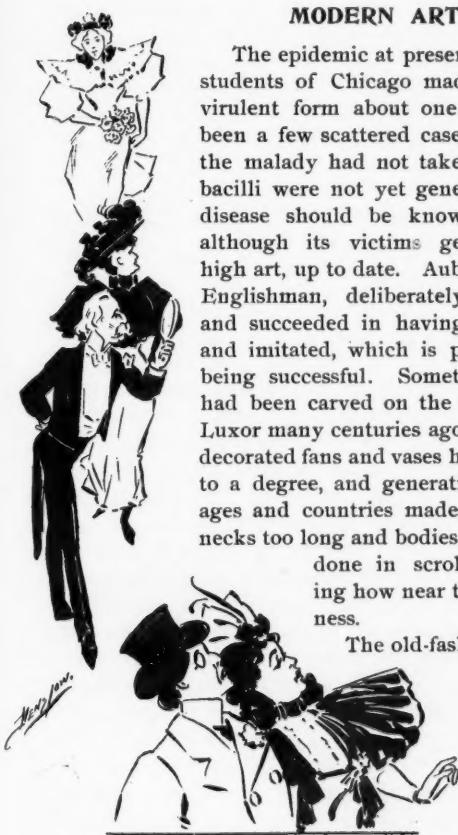
from the head in rigid ringlets, that the feet may be of the outline of pruning hooks.

Mr. Beardsley's strongest "things" consisted of great dashes of circling black lines with a pair of frightened eyes peering out through the bubbling mass of spaghetti. There were hands which had three tines each, like a fork, and there were figures which careened over in violation of all known laws of gravity, and had apparently been dried over a barrel.

This is not an art criticism. It is a simple account of the kind of pictures that allured the amateurs. They found that to be great they must forget all about anatomy, proportion or laws of light and shade, and let their imagination run amuck in circles and streaks of black.

The amateur who had despaired of becoming an illustrator suddenly learned that he or she could be a genius. In the new school it was possible for any student to draw things which were perfectly unintelligible. One young man in Chicago adopted the boldness of the style, eliminated the utter insanity, utilized the decorative effect of striking contrast, and, by reason of the fad, made a reputation as a designer, bringing some good out of the mess of evil. But the ordinary victim of the epidemic was content to follow the weird suggestions of Mr. Beardsley. If it were an ear to be drawn he made it come to a point on top. Why? Because an ear isn't shaped like a Bartlett pear, and to draw it so suggests original conception. Besides, do the critics know that when the artist looks at the human ear it doesn't appear to him to be shaped like a pear? Those stricken by the epidemic love to make pictures of cats — cats with bodies too long, with black pegs for legs, and a fish-spear for tails. Of course, no cat ever had a fish-spear where the tail should be and probably is. The fish-spear notion is a flash of genius.

"They'll come around in time," said an instructor. "Just now they're drawing shell-eyed women with worms in their hair, but they'll get over that all right. Most of them will. Others will have to be cared for. We had something of the same trouble when Oscar Wilde came over here." — George Ade in *Chicago Record*.



NOTES AND QUERIES ON ELECTROTYPEING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

CONCAVE MATRICES.—H. E. F., New Haven, Connecticut, writes: "I inclose you a matrix of a job which I have had some trouble with. The acorn at the right, you will notice, is concaved, or hollow, in the center; what is the cause of it and how remedied? In making a matrix of a cut or a line of heavy type which stands out by itself I have the same trouble. By passing your thumb over the acorn on the back you will observe the depression. What is the right proportion of barytes to paste, by measurement? How long will matrices keep and how is the best way to keep them? *Answer.*—The metal was too soft and the cut too low and your paste was not made right for that class of work, and I do not think that you have heat enough on your steam table to get a good hard mold, that is, a mold that will hold up. It must be baked, not dried. You should have at least sixty pounds of steam, and you should have paste that will get hard in drying. If you will add a little gum arabic or white glue or dextrine to your paste, you will have no more trouble, providing you have enough heat to properly dry the mold. Do not put any barytes in your paste; it does not improve it. Matrices will keep for two weeks by laying a damp blanket over them, but they will have to be faced with an extra tissue when ready for use; but for open or flat work like the sample you send, the mold should not be more than three or four days old. Make the paste like recipe given in this journal a short time ago, and your troubles will cease.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

"EMBOSSING MADE EASY" is the title of a neat little work just come to hand in a new form. It contains illustrations and specimens of embossing executed by the methods described in this book. Mr. P. J. Lawlor is the author of the work. It can be obtained through Mr. James P. Burbank, with C. J. Peters & Son, 145 High street, Boston.

PRESSWORK ON HAND-MADE PAPER.—F. L. T., Portland, Maine, would like us "to give a short dissertation on presswork on hand-made paper and the methods employed to obtain perfect register." *Answer.*—If our correspondent will be more explicit and furnish us with samples of some of the papers he has reference to, together with the difficulties of registering attendant thereto, as well as mention the kind of presses and forms employed in printing, we will endeavor to conform to his request at an early day.

RUNNING PRESSES DIRECT BY ELECTRICITY.—Mr. Andrew Van Bibber, of the Van Bibber Roller Company, of Cincinnati, in a letter to us has the following: "A new and important wrinkle is being developed here by the American Book Company, and which will also be introduced into their New York office; it is this: They now run their presses by electricity and attach the motor directly to the press, avoiding all shafting and belting. It is a well-known fact that at a certain point of a press's revolution the belt will slip. The motor does not. It is claimed for this system that one of its greatest advantages is the steadiness with which the press performs its functions, as by it the machine runs evenly and without jerk or jar." We cannot assume that this method of propulsion does away with

the shafting or belting operating the speed-cones, although we know that the New York *World's* large newspaper color press is operated by a fifty-horse dynamo, which is connected thereto by a direct shaft carrying geared speed-wheels. Still, this does not do away with the slow and fast motion belting.

COLORED HALF-TONE WORK ON RAPID PERFECTING MACHINES.—Mr. George B. Richardson, of Elgin, Illinois, has sent us copies of two quartos, respecting which he says: "The sheets were printed on our new four-roller rotary perfecting press, from the web, at a speed of 4,000 perfected sheets (24 by 34) per hour. Half-tone cuts are used on both sides of the sheet, without offset. So far as I am informed, these sheets exhibit the first successful attempt ever made to print fine half-tones, both black and in four colors, on a rapid perfecting press. This is newspaper work, and we are not able to produce artistic perfection on cheap paper." The work is quite creditable as the first coming off a new machine.

LABEL PRINTING, INKS, ETC.—F. W. C., Baltimore, Maryland, writes: "Would you please inform me how I can get the colors to lay as flat on labels as they do on the samples I inclose? It looks to me as though the ink was very thin and full of tallow. I have tried the above, but come nowhere near it, and when they dry they stick together so bad that I cannot get them apart without tearing. Could you inform me of a good dryer to put in my ink so as to dry in, say, fifteen hours, as we print in the blank spaces over the colors in which the labels appear, and the lines will not dry in less than two or three days?" *Answer.*—Your best plan would be to purchase what is known to the trade as "label printing inks." These are made up by any of the ink manufacturers advertising in this journal. The colors shown on the samples sent us are made up of their respective bases and ground in appropriate varnishes. Tallow is seldom used in such inks, as it would retard their drying qualities. To successfully carry on a label printing business it is necessary to have suitable machinery and appliances, not the least of which is well-built presses with adequate rolling capacity; drying rooms, sheet trays for the work as it comes from the press, cutting and varnishing machines, coupled with experienced workmen. Labels, such as those before us, cannot be printed either economically or well on platen job presses, because such machines cannot cover smoothly or closely the surface of the color plates. Any ink maker can supply you with a good dryer to mix in your inks, but the inks must be so triturated as that they will respond to the action of the dryer. A safe jobbing dryer may be made as follows: To one pint of old boiled linseed oil add one-fourth this quantity of clear damar varnish. Shake both together well, then it is ready for use. Use with discretion. If the ink picks or spreads on the under color, mix a *little* vaseline or lard in the ink in use.

SHADING OFF THE ENDS OF HEAVY RULES.—W. S. C., Chicago, Illinois, is seemingly anxious to master a queer problem, if we may be allowed to draw an inference from the following letter. He asks: "Will you be kind enough to explain in next issue of THE INLAND PRINTER the process by which a full color on a solid block can be graduated to a tint at one impression—if it can be done? For example: Suppose you are working a job with a heavy rule or border in the corner, and extending half way across the top and down the sides like this . Is there any way of working it with a full color at the corner, and gradually decreasing it toward the ends?" *Answer.*—This cannot be called a practical or commercial desideratum; but it is possible to accomplish, occasionally, such a feat as our correspondent presents in his letter. Three methods may be resorted to and carried out in this manner: First, by a graduated underlay, to be pasted onto the bottom of the rule, or as close to the metal as possible, if a plate. If a mitered rule is used, it will not be wise to apply the underlay, as that will open up the mitered corners; instead of the underlay make a graduated overlay, tapering it off so that it will

barely show the color, which will be a gray, if strong black is employed. The third way is to rub down the face of the rule so as to be graduated in tone like the overlay. This must be done with good judgment, for if the ends are rubbed down too low the rollers will not be able to touch the face of the rule. Of course, a failure in this respect may then be overcome by underlaying.

MORE ABOUT ELECTRICITY IN PAPER.—C. G. G., Altoona, Pennsylvania, writes: "Will you kindly inform me through THE INLAND PRINTER if there is any way of taking the electricity out of paper? Have been having considerable trouble lately, and have tried about everything I have ever heard of in the way of grounding by aid of wires, etc. We have a double-feed press, and in running the inside of the daily the electricity is so great that it is impossible to keep the sheet on the delivery table. Also in running the last side the sheets stick together frequently, so that the feeders are unable to separate them." *Answer.*—The excessive cold weather which has lately prevailed over the entire country has largely added to the troubles of the pressman, by reason of its sympathetic coöperation with electricity. Cold weather in the pressroom never was a friend to the pressman. So far as the knowledge of the writer goes concerning a remedy for doing away with electricity in paper, we believe "we are a failure." We have, at various times, published our experiences with this electric fiend; sometimes we have got the best of him, and at other times he has "downed" us completely. But we are willing to keep up the wrestling match, and also believe that if we had as successful and powerful an ally as Mr. Cold Weather to second us, we could win. If our correspondent can store his paper stock in a warm atmosphere he will find that much of the pent-up power of electricity will be expelled by the heat. A wet blanket placed under the paper on the feed-boards, and another on the fly-tables, will also slightly assist in curbing the electric currents; let the blankets be considerably larger than the paper used, and keep them well dampened. We have seen a web press generate electricity to such a degree as to severely shock and actually burn the operators working on it; we have also seen and talked with a few very practical electricians who said they could, and attempted to, completely eradicate the "stuff," and we have seen them willingly give up the job as fruitless. A very good electric annihilator is sold by Messrs. D. J. Reilly & Co., 324 Pearl street, New York. It is well spoken of by those who have used it, and may also serve the purpose of our correspondent. It is worth a trial.

RIVALRY IN THE MANUFACTURE OF PRINTERS' ROLLERS.

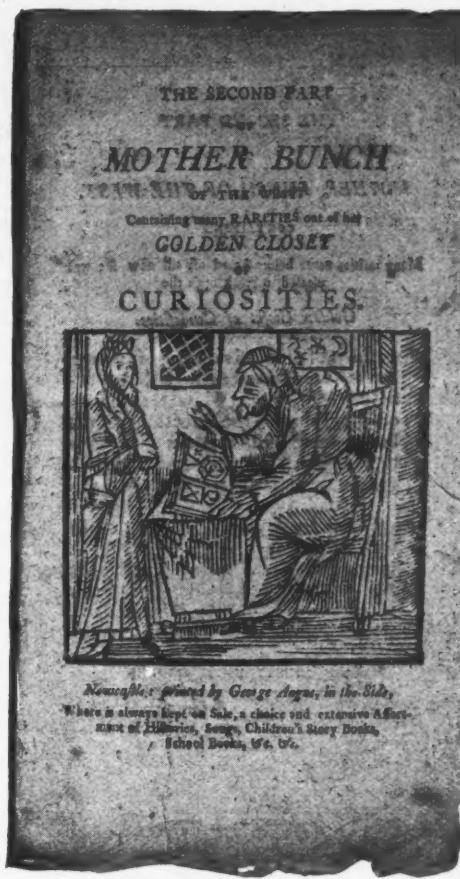
ADVANTAGE has been taken by Mr. Andrew Van Bibber, a roller composition manufacturer of Cincinnati, Ohio, of the language of an article regarding printers' rollers which appeared in the October number of this journal. By editorial inadvertence, the language used in the article unduly reflected on the quality of the output by the "gatling gun" method which is patented and used exclusively by the well-known firms of Samuel Bingham's Son and Bingham Brothers, of Chicago and New York. Indeed, Mr. Kelly, the author of the article, in a subsequent letter qualifies his criticisms of the theory of machine-cast rollers by saying that the final test of methods of manufacture is the quality of the article itself.

Theory is one thing and practical demonstration is another, and it was not the purpose of our contributor to condemn on theory the output of any manufacturer in the general criticism in the article in question.

As a matter of justice to ourselves, therefore, we desire to correct the tendency of Mr. Van Bibber's circulars, and to state that in the pressrooms of THE INLAND PRINTER the rollers made by the gatling gun process have been used extensively for years and have given unqualified satisfaction.

CHAP BOOKS.

CHAP books were at one time the only popular literature in England. The name arose from these books being sold by chapmen (cheapmen)—peddlers of trifles or cheap wares. They were usually in pamphlet form, and contained tales, ballads, lives or tracts, and were sold largely in England, Scotland and the American colonies. Copies of these books are extant, and are exceedingly interesting curiosities. By the courtesy of Mr. Frank Morris, of the Old Book Store, Madison street, Chicago, we reproduce the first page of one of



the chap books in his possession. The subject of this one-time exceedingly popular book, "Mother Bunch," is said to have been a celebrated ale-wife of the latter part of the sixteenth century, and her "Golden Closet newly broke open" was much esteemed for the wisdom which it contained, of which the following is an example:

A WAY TO TELL WHO MUST BE YOUR HUSBAND.—Take a St. Thomas's onion, pare it, and lay it on a clean handkerchief under your pillow; put on a clean smock; and, as you lie down, lay your arms abroad, and say these words:

"Good St. Thomas, do me right,
And bring my love to me this night,
That I may view him in the face,
And in my arms may him embrace."

Then, lying on your back with your arms abroad, go to sleep as soon as you can, and in your first sleep you shall dream of him who is to be your husband, and he will come and offer to kiss you; do not hinder him, but catch him in your arms, and strive to hold him, for that is he. This I have tried, and it was proved true."

THE Artist (jumping out of bed)—"Hurrah! Hurroo! Bully! I've got it!"

His Wife—"What's the matter?"
The Artist—"I've had a nightmare!"

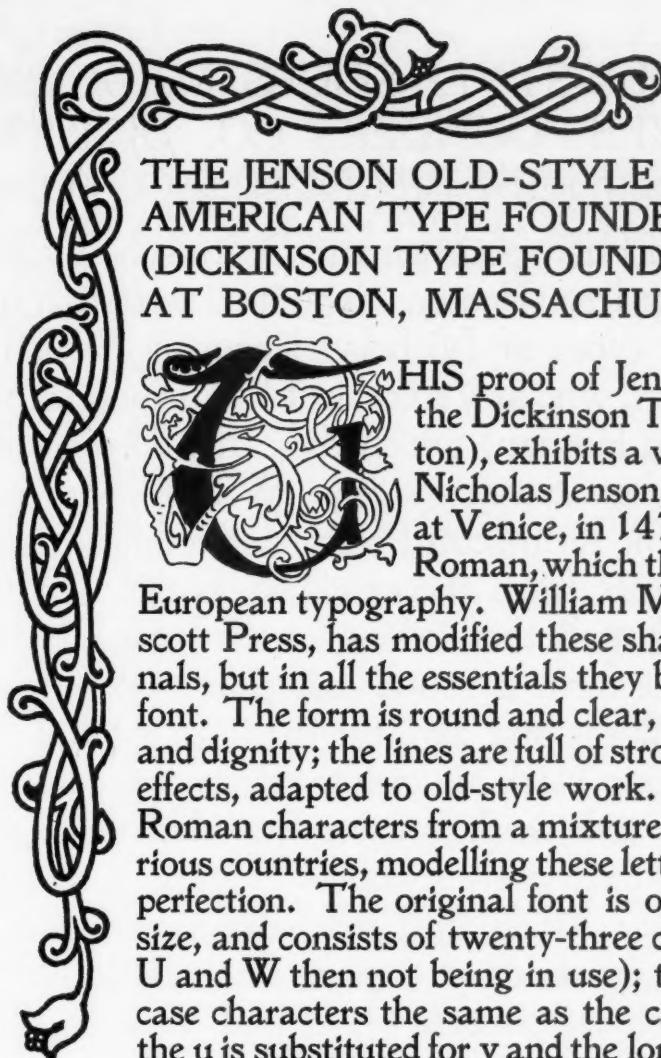
His Wife—"Well, what of it!"

The Artist—"What of it? Think of the suggestions it gave me for my next Art Poster!"—*Chicago Record.*

THE JENSON OLD-STYLE SERIES, MADE
BY AMERICAN TYPE FOUNDERS' COM-
PANY AT DICKINSON TYPE FOUNDRY
BRANCH, IN BOSTON, MASSACHUSETTS.



N THIS specimen the Dickinson Type-foundry (Boston) exhibits a variation of the types of Nicholas Jenson, a Frenchman, who at Venice, in 1470, founded the true Roman, which thereafter dominated European typography. William Morris, of the Kelmscott Press, has modified these shapes from the originals, but in all the essentials they belong to the Jenson font. The form is round and clear, with great boldness and dignity; the lines are full of strong black and white effects, adapted to old-style work. Jenson derived all his Roman characters from a mixture of the alphabets of various countries, modelling the letters into marvellous perfection. The original font is on about a 14-point size, and consists of twenty-three capital alphabets (the J, U and W then not being in use); twenty-three lower-case characters, fifteen contractions, six double letters and three points (period, colon and interrogation), making a total of seventy-three punches. Aldus Manutius eventually inherited these punches, matrices and types, and became famous for the fine alphabets designed by himself. The attempt to lessen Jenson's fame as the originator of the present forms of Romans has not succeeded among the more thoughtful students.



THE JENSON OLD-STYLE MADE BY THE
AMERICAN TYPE FOUNDERS' COMPANY
(DICKINSON TYPE FOUNDRY BRANCH),
AT BOSTON, MASSACHUSETTS, U. S. A.

HIS proof of Jenson Old-style, from the Dickinson Type-foundery (Boston), exhibits a variation of types by Nicholas Jenson, a Frenchman, who at Venice, in 1470, founded the true Roman, which thereafter dominated European typography. William Morris, of the Kelmscott Press, has modified these shapes from the originals, but in all the essentials they belong to the Jenson font. The form is round and clear, with great boldness and dignity; the lines are full of strong black and white effects, adapted to old-style work. Jenson derived his Roman characters from a mixture of alphabets of various countries, modelling these letters into marvellous perfection. The original font is on about a 14-point size, and consists of twenty-three capital alphabets (J, U and W then not being in use); twenty-three lower-case characters the same as the capitals, except that the u is substituted for v and the long i and diphthongs are added; fifteen contractions, six double letters and three points (period, colon and interrogation), making a total of seventy-three punches. Aldus Manutius eventually inherited these punches, matrices and types, and later became famous for the fine alphabets designed by himself. The attempt to lessen Jenson's fame as the originator of the present forms of Romans by crediting their use to the Weidenbach monks, at their monastery, in 1465 (five years before Jenson's publication), has not succeeded with thoughtful students.

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Type

Which in saving of cost of labor alone
will pay for itself inside of a year, really

Specimens of
Improved
Tudor Black
Series.

Costs You Nothing

If you are open for conviction, if you want to see how beautifully simple and yet how wonderfully perfect is our system, send for our new type catalog just issued, in which some of its most important features are described.

Improved Types

For Printers



A Catalog and Price List giving Specimens of Types and Rules in which are embodied all the Latest Ideas and Improvements calculated to enable the Printer to produce Superior Work in a most Economical Manner. Among which Betterments especially to be mentioned are the Casting of Types on Systematic Widths and on

Standard Line



Inland Type Foundry

217-219 Olive Street

Saint Louis

February, 1895

36-Pt. 10a 4A, 85.00
30-Pt. 12a 4A, 84.30
24-Pt. 15a 5A, 83.50
18-Pt. 22a 8A, 83.20
12-Pt. 32a 10A, 82.80
10-Pt. 36a 12A, 82.50
8-Pt. 44a 14A, 82.25
6-Pt. 50a 15A, 82.00

STYLE 1,567.

\$3.05. 12-POINT ORNAMENTED, NO. 1,567.

15 a and 15 A
2 lb. 10 oz.

The Imperial Academy
Printing and its Accessories, Powerful
The Faustus Association, Paris
RUTHVEN'S PRESSES 1872

\$4.40. 18-POINT ORNAMENTED, NO. 1,567.

12 a and 12 A
4 lb. 6 oz.

Comprehensive Books
Information for Station Men
THE PUBLIC. 2793

\$5.20.

24-POINT ORNAMENTED, NO. 1,567.

10 a and 10 A
5 lb. 12 oz.

Eighty-one Tables of the Master-Printer's Charges
QUANTITY OF PAPER BOXES. CASH \$193

\$6.65.

30-POINT ORNAMENTED, NO. 1,567.

8 a and 8 A
7 lb. 12 oz.

At Antwerp, Dedicated to Chas. Ruelens
TRANSLATED INTO FRENCH 1645

\$7.40.

36-POINT ORNAMENTED, NO. 1,567.

6 a and 6 A
9 lb.

Account of many excellent People
ALEXANDER STEPHENS 1901.

\$8.35.

48-POINT ORNAMENTED, NO. 1,567.

5 a and 5 A
11 lb. 10 oz.

The Royal Colonial Institute
COMMENTARIES. \$17.84

H H H H H

H H H H H H

STYLE 1,568.

\$2.45. 12-POINT ORNAMENTED, No. 1,568.

15 $\frac{1}{2}$ A and 15 $\frac{1}{2}$ A
2 lb. 2 oz.

A monthly Literary and
Business Journal for Printers and Newspaper
Proprietors, St. Augustine 1866
LONDON, PROVINCIAL AND PRESS. PUBLISHED

\$3.35. 18-POINT ORNAMENTED, No. 1,568.

12 $\frac{1}{2}$ A and 12 $\frac{1}{2}$ A
3 lb. 6 oz.

Every Printer to Register his name
and Residence; to have a Trade Mark
AS WELL AS HIS NAME. 4231

\$4.05.

24-POINT ORNAMENTED, No. 1,568.

10 $\frac{1}{2}$ A and 10 $\frac{1}{2}$ A
4 lb. 8 oz.

Preston was originally a Printer's Devil, who Eventually became
A PARTNER WITH WILLIAM STRAHAN, KING'S PRINTER 17

\$5.15.

30-POINT ORNAMENTED, No. 1,568.

8 $\frac{1}{2}$ A and 8 $\frac{1}{2}$ A
6 lb.

An Act concerning Printers and Binders of Book.
"THE OBEDIENCE OF A CHRISTIAN MAN. 19."

\$5.75.

36-POINT ORNAMENTED, No. 1,568.

6 $\frac{1}{2}$ A and 6 $\frac{1}{2}$ A
7 lb.

The Fac-simile of the Letter of Indulgence
RUDENESS OF EARLY COMPOSITION 45

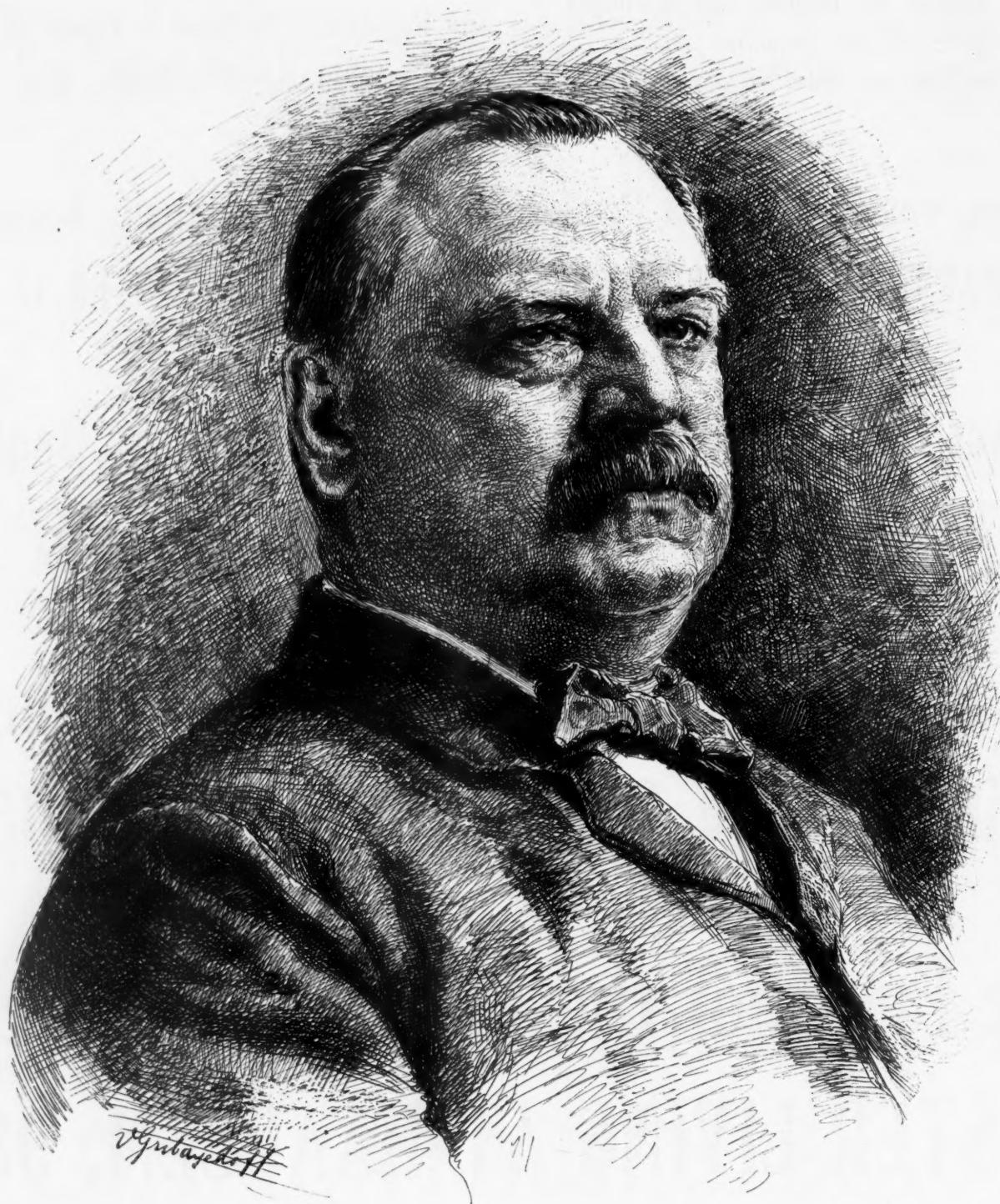
\$6.30.

48-POINT ORNAMENTED, No. 1,568.

5 $\frac{1}{2}$ A and 5 $\frac{1}{2}$ A
8 lb. 12 oz.

The Press of the Unknown Printer
COSTER LIVING AT HAARLEM. 98





GROVER CLEVELAND, PRESIDENT U. S. A.

DRAWN BY V. GRIBAYÉOFF.

VALERIAN GRIBAYÉDOFF.

SPEAKING incidentally of artists and their work, Mr. W. W. Denslow recently said: "Gribayéoff is one of the few men who are able to make accurate portraits from life. His work from photographs can in no way surpass that produced by him in freehand drawing." The originator of

illustrated journalism in America, Mr. Gribayéoff has for many years pleased the artistic tastes of readers of the higher grade of magazines—"his portraits are illustrations," as one artist expressed it. The striking portrait of Mr. Gladstone shown in these pages was the occasion of a letter to Mr. Gribayéoff which, if proof were needed of his wonderful perceptiveness, would be as valuable as it

must be pleasing to him. "I am desired by Mr. Gladstone," writes the veteran statesman's private secretary, "to return to you with his autograph signature the etching which you were good enough to send him a short time ago. He is much struck with the excellence of your work, and if it is not trespassing too much upon your kindness, he would be very glad to have two or three more impressions for members of his family."

Mr. Gribayéoff is a comparatively young man and his experiences have been varied much beyond the average. He was born at Oranienbaum, near St. Petersburg, in December, 1858, but left Russia with his parents when a child, receiving his education in England, France and Germany. When sixteen years old, he went to South America and took an active part in the suppression of the rebellion of Bartolomé Metré in 1875. Shortly after he returned to Europe and studied in the Latin Quartier, Paris. In March, 1879, he arrived in the United States and joined the staff of *Truth*, a New York penny daily paper, as a special writer. Afterward he connected himself with the New York *Tribune* as a special writer, and with the *Evening Express*, of the same city. He was managing editor of the *Daily Press* (now defunct) and was associated with a host of magazines and newspapers as a special writer. Mr. Gribayéoff, through the medium of the *New York World*, started illustrated daily journalism in America, and the proportions which the work of the pen artist has assumed in the modern daily paper should certainly lay artists under no small debt of gratitude to Mr. Gribayéoff's ability and energy. Among the more important magazines in which Mr. Gribayéoff's literary and artistic work has appeared are Harper & Brothers' publications, the *Century*, *Frank Leslie's Weekly*, *Scribner's Magazine*, *Godey's Lady's Book*, *Frank Leslie's Popular Monthly*, the *Outlook*, the *Cosmopolitan*, and many others. Mr. Gribayéoff is also the author of an interesting historical monograph entitled "The French invasion of Ireland in '98."

In this issue of THE INLAND PRINTER are published some representative pieces of his work, among which the portrait of the most practical authority on printing in the world—Mr. Theo. L. De Vinne—will command itself especially to our readers as a character study.

A MINIATURE BOOK.

The smallest book ever printed has just been issued by Messrs. Pairault, of Paris. It is the story of Perrault, "Little Hop-o'-My-Thumb." This diminutive volume contains four engravings, and it is printed in movable type. It contains



eighty pages of printed matter. The book is thirty-eight millimetres long by twenty-eight millimetres wide. The thickness of this volume is six millimetres, and its weight is only five grammes. The "dwarf-book" of the Chicago Exhibition could be held on a postage stamp of the Columbian variety, but it is quite surpassed by this product of the French press. The little French volume, with its illustrations and its eighty pages of printed matter, is not much larger than a one-cent piece.—*New York World*.

SOME PRINTER'S ADVERTISING.

THE Sparrell Print, of Boston, Massachusetts, always enterprising, has just issued a characteristic booklet, which has much to commend it as a business influence. It has a happy mingling of *argot* with good business logic. It is appropriately called

A FEW PAGES ON
"HUMP."

"Genius is really only the power of making continuous efforts."
"There is no failure except in no longer trying. There is no defeat except from within, no really insurmountable barrier save our own inherent weakness of purpose."

DON'T WAIT.

If in this world you wish to win
And rise above the common chump,
Take off your coat and pitch right in,
Don't wait, lay hold, hang on and hump.

Don't wait until the iron's hot,
But make it hot by muscle,
Don't wait for wealth your father's got,
Take off your coat and hustle.

DON'T CROWD,
JUST PUSH.

If there was more push in the world there would be fewer hungry, half-clothed, homeless, suffering children; fewer broken down, dissipated men and women; less need of almshouses, houses of correction and homes for the friendless. Push means a lift for a neighbor in trouble. Push means a lift for yourself out of the slough of despondency and shiftlessness, out of trouble, real and fancied. Push never hurts anybody. The harder the push the better, if it is given in the right direction. Always push up hill—few people need a push down hill. Don't be afraid of your muscles and sinews; they were given you to use. Don't be afraid of your hands; they were meant for service. Don't be afraid of what your companions may say. Don't be afraid of conscience; it will never reproach you for a good deed—but push with all your heart, might, and soul, whenever you see anybody or anything that will be better for a



DRAWN BY V. GRIBAYÉDOFF.

good, long, strong, determined push. Push! It is just the word for the grand, clear morning of life; it is just the word for strong arms and young hearts; it is just the word for a world that is as full of work as this is. If anybody is in trouble and you see it, don't stand back; push! If there is anything good being done in any place where you happen to be, push!

HUMP YOURSELF.

What can you expect to get in the way of business without asking for it? All customers appreciate advantages and hump around to find them. If you have none to offer, if your goods are mediocre, your prices high, your service slow, keep mum, and die a natural death; but keep one eye

on your competitor, who has advantages to offer, and who humps himself in search of those who are humping themselves to find him.

THERE IS NO NECESSITY
OF ARGUING THE QUESTION,

Whether it pays to advertise
Whether it pays to hustle
Whether it pays to send out well-written circulars.

IF YOU THINK
IT DOESN'T PAY,

Take down your signs
Pull down your blinds
Keep very quiet and don't mention business.

The Goose may possibly lay a Golden Egg in your woodshed at home.
Who knows?

A WRITE-UP

Is a manuscript which presents in a terse and forceful manner the peculiar advantages your goods possess and the reason why the public should buy them in preference to those of your neighbor.

An argument, so constructed, put into the proper form typographically, and using suitable ink and paper, not too good for the purpose, yet favoring that rather than too poor, forms in its entirety what we advertise to produce for any line of business.

The fact that we perform this service regularly for a constantly increasing clientele, would indicate that it pays them.

Do you desire to increase your sales?

We can be of service to you. May we?

THE APPEARANCE

Of your printing is either of no importance, or some importance. That question you yourself must decide.

In the first case, go to whomsoever will produce it cheapest; in the second, come here.

'Tis not what you pay for printing, it is what it pays you. There are firms who call printing "expense," we aim to make ours "merchandise."

We believe that printing can be made to pay for itself—and a little more besides. It is the highest form of advertising, for it compels attention and reveals character.

No order is too small to send, and a trial will explain our position.

All kinds of printing for all kinds of people and purposes.

It is idle to wait for your ship to come in, unless you have sent one out.

You can restrain the bold, guide the impetuous, encourage the timid, but for the weak there is no help. You might as well undertake to stand a wet string up on end.

Written for THE INLAND PRINTER.

C. M. DAVIS.

BY A FRIEND.

CYRUS MILLARD DAVIS, the subject of our sketch, was born October 22, 1850, at Amboy, Illinois. His childhood days were passed upon a farm and he acquired only a common-school education. His father died when he was but about ten years of age, leaving a Christian mother and

a younger sister largely dependent upon him for support. At about the age of eighteen he sought and secured his first regular work, it being in the Amboy car shops, which he entered with the intention of learning the carpenter trade. He remained thus employed about one and one-half years, when he withdrew to join a surveying party. He had been with them about one year, when a situation was offered him in the

carpenter trade at Chicago; this he accepted, entering upon his new duties just prior to the great fire of October 9, 1871, in which terrible conflagration the business of the firm he had connected himself with was swept away. He returned to Amboy, but the Chicago concern, resuming business shortly afterward, sent for him and he again went into their employ, remaining with them—working at the dual trades of carpenter and steamfitter, a practical knowledge of which latter he had also acquired—until the winter of 1874 and 1875, when work became so slack that his employers found it necessary to lay off their men for a few days each week; and feeling that he could ill afford to be idle any portion of the time, he at once sought another situation, which was found with the J. W. Butler Paper Company in an office capacity, that of bill clerk.

It is pleasant to here relate a circumstance which, while small, is yet significant, uncovering, as it does, a trait of character Mr. Davis possesses in a large degree and that has undoubtedly contributed materially to his continued success. After making satisfactory arrangements for employment with the J. W. Butler Paper Company, he was told to report at their office on a certain morning following, when instructions would be given him concerning the detail of his new work. It is possible that the hour at which he was expected to report had not been mentioned, but however that may be, 7 o'clock sharp found him at their door. There had been a heavy fall of snow the previous night, and, while waiting for his employer to come, Mr. Davis, after borrowing a neighbor's shovel, entertained himself with cleaning off the walks about his new employer's place of business, and at the late hour of 8 o'clock, when the proper party did finally appear, he found the premises had been carefully cleaned by their new office attaché. It is needless to say that, with this as an introduction, but few experiences of similar character were necessary to make manifest the merit of the man. After successively and successfully filling about all the various positions of both small and large importance in the firm, Mr. Davis was admitted to its membership in 1885, accepting the then proffered office of its secretary and remaining in that capacity until 1893, when, owing to the failing health of his wife and eldest son, he was forced to leave Chicago and seek a more equable and congenial climate. It seemed then as though the change meant a considerable sacrifice pecuniarily, but nature timed Davis' heart to beat to the tune of the Scotch bard when he sang:

"To make a happy fireside clime
For weans and wife
Is the true pathos, and sublime,
Of human life."

Southern California was decided upon as most favorable to their physical requirements, and the quick response to its balmy influence of his invalid wife and child convinced him



DRAWN BY V. GRIBAYÉOFF.

of the wisdom of his course and the advisability of making it their permanent home. So, returning to Chicago, he disposed largely of his interests, and, choosing Pasadena for residence and Los Angeles for business, he entered the printing firm of Kingsley, Barnes & Neuner Company, of which concern he is now president.

Cyrus Millard Davis was married, June 15, 1876, to Maria Adelaide Bigelow, of and at Chicago. Four bright, happy-hearted children have blessed this union, two sons and two daughters, all of whom are now living. Mr. Davis, while of domestic taste, has ever been active in many good works. Of a strong religious bent and having the moral courage of conviction, he is one of the comparatively few in number who do not deem it an essential convenience to leave his piety in his church pew for safe keeping, but rather choosing to wear his principles in his buttonhole, as it were, regardless of with whom or whither he goeth; a straightforward and honest nature, reinforced by the careful training of a Christian mother, has developed in our friend a character of unusual strength and integrity; in stature of the rugged mold, short, stocky and enduring, carrying a well-balanced head, clear, practical and discerning; in temperament of the sunny sort, jovial and full of good nature, but ever mindful of life's serious side; one who, while striving for trade could yet meet men fairly; and, while it may not always be true that in this day of "personal ends" business partners part in perfect friendship, the writer is well positioned to know that such was at least so in the case of the J. W. Butler Paper Company and its former secretary.

Written for THE INLAND PRINTER.

TWO SURPRISES.

BY W. G.

Two hearts as one; but love's young dream
Was sorely tested in life's labor.
For she worked on the *Morning Scream*,
And he was with the *Evening Saber*.

Two heads with but a single thought:
To overcome this separation.
And each relief in secret sought
Through change in daily occupation.

Alas for fond love's cherished dream!
How cruel fate will often scoff us!
He now works on the *Morning Scream*,
But she is in the *Saber* office.

LOOK OUT FOR HIM.

The notice printed below appeared in the issue of October, 1894. On account of additional reports received from several towns in Ohio, we have been compelled to reprint it. We ask our readers to look out for the individual referred to.

AN IMPOSTOR.

THE INLAND PRINTER has had its attention called to the fact that a person claiming to be a representative of this Journal has visited business firms in Baltimore, Maryland, and Cincinnati, Ohio, stating that he wished to take a number of photographs of the establishments for reproduction in the pages of this magazine. Quite a number of inquiries have reached this office regarding this person, and as no one connected with this paper in any way is authorized to undertake a work of this description at present, it is entirely without the sanction of the managers of THE INLAND PRINTER. Anyone proposing to do work of this kind will be provided with proper credentials showing his authority to act. So far as learned none of the people solicited have paid out anything further than for some of the photographs; but we caution those who do not care for these pictures, but pay for the views with the expectation of seeing them reproduced in THE INLAND PRINTER, to beware of this impostor.

GEORGE ADE—"STORIES OF THE STREETS AND OF THE TOWN."

WHAT Charles Dickens was to London Mr. George Ade is to Chicago, as a historian of its varied phases of life, of its conventionalities and of its unconventionalities. At no time has Chicago been so fortunate in having a chronicler whose writings have been so truthful, so void of exaggeration, yet portraying so pleasantly the interesting and the humorous experiences of daily life among the numerous nationalities which make up its population.

The publication of Mr. Ade's sketches in book form by the Chicago *Record* meets in some degree the desire to have his writings for that paper in a permanent form; but the work has been done without judgment or regard to selection, and for that reason will in no degree anticipate the work of a more appreciative publisher.

Mr. Ade is a native of Indiana, and is but twenty-eight years old. In 1887 he graduated from Purdue University, La Fayette, Indiana, and while in that city had some experience in newspaper work. In June, 1890, he came to Chicago and began to work for the old *Morning News*, now the *Record*, and has been connected with the paper ever since. For two years he did general reporting, and during 1892 he traveled a great deal on such assignments as national conventions, Homestead strike, Corbett-Sullivan fight, political situation at national headquarters, etc. During the World's Fair, the *Record* had a bright department of stories about the Fair, from his pen, and on November 25, 1893, the "Stories of the Streets and of the Town" was established by him on the editorial page of the *Record*—two columns every day, with pictures. The stories



GEORGE ADE.



touch off in a familiar way the real features and incidents of city life without attempt at burlesque. They are based on actual occurrences or made consistent with observations. The sketches by Mr. McCutcheon which illustrate the work of Mr. Ade are represented in quality in the accompanying cut, and it is doubtful if any newspaper in this country—or any other, for that matter—presents to its readers each morning so artistic and entertaining a department as that prepared by these young men.

NOT LICKED, BUT SATISFIED.

"Will you admit you are licked?" yelled the upper man in a street fight. "No, sir," replied the under one, I ain't licked, but—I'm satisfied."—*Ex.*

THE CHEMIGRAPH PROCESS.

From Mr. C. B. Woodward we have received a number of additional specimens by his beautiful process. In our last month's issue we announced that we anticipated giving in our present issue as full an account as admissible of this method of reproduction, but we regret to say that we find the space at our disposal inadequate at this time. We trust in our April issue to fulfill our promise to our readers.

RECENT TYPE DESIGNS.

AMONG the recent faces of type offered the appreciative printer, the Jenson series, made by the Dickinson Typefoundry branch of the American Typefounders' Company, three pages of which are shown elsewhere, will probably be much admired and sought after. The return to heavy-faced letters of old-style character for use upon the rough hand-made papers creates a demand for a letter of this kind, which the

THE JENSON Old-Style Type, 1470.

JENSON OLD STYLE.

Jenson will undoubtedly fill. Three sizes are at present out—12-point, 14-point and 18-point, and others will follow as demanded.

George Bruce's Son & Company, of New York, recently brought out four new series, two pages of which were shown in last month's issue, their Ornamented No. 1569, a letter on the gothic order, all caps, and made in five sizes, from 12-point to 48-point, and their Gothic No. 205, a light and tasteful change from the regular gothic letter, in six sizes, 6-point to 24-point, and made to line. This month they present their Ornamented

DICTIONARY of Printing and Bookmaking

ORNAMENTED NO. 1567.

Manhattan Manufacturing Company of NEW-YORK

ORNAMENTED NO. 1568.

LITHOGRAPHIC VARNISHES.

ORNAMENTED NO. 1569.

ESTABLISHED 1813 NEW-YORK

GOTHIC NO. 205.

No. 1567, a condensed heavy old style, in upper and lower case, six sizes, 12-point to 48-point, and their Ornamented No. 1568, another condensed letter, also made in upper and lower, and in the same sizes.

The Inland Typefoundry, of St. Louis, show a page of the Tudor Black series, a well-known and much-admired face. They have also brought out the Gothic Italic No. 1 series, a line of which is here shown, made complete from 6-point to

Inland STANDARD LINING Type

GOTHIC ITALIC NO. 1.

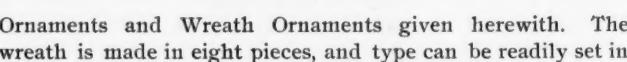
24-point, cast on "standard line" system, and figures on "point set." They also have cast Borders 1827 and 1828, intended to work together for two-color effects, and the Inland



BORDER NO. 1827.



BORDER NO. 1828.



Ornaments and Wreath Ornaments given herewith. The wreath is made in eight pieces, and type can be readily set in center. The Inland Ornaments come in a number of sizes.

The Standard Typefoundry, Chicago, have just completed some new borders, samples of which are here presented. Two



Rococo, No. 1808.



Rococo, No. 1809.



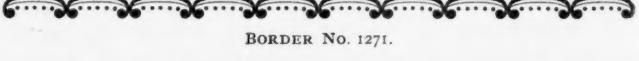
BORDER NO. 1805.



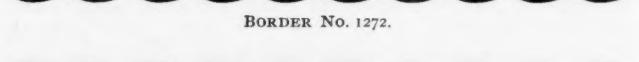
BORDER NO. 1806.



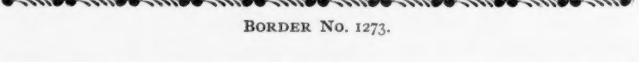
BORDER NO. 1807.



BORDER NO. 1271.



BORDER NO. 1272.



BORDER NO. 1273.

are named Rococo—Nos. 1808 and 1809, and the rest are designated by numbers. They are made in several sizes. Their page of Clipper Extended No. 3 was shown last month.

CHICAGO NOTES.

THE Goes Lithographing Company will remove from 144 Monroe street to the Rand-McNally building, on Adams street, on May 1.

FRANK BARHYDT, the able western agent for several superior makes of platen presses, has lately been much in demand in adjusting fire losses.

J. L. STACK, the advertising agent, who has recently come to this city from St. Paul, has just issued *Results*, a monthly journal devoted to advertising.

MR. GEORGE H. GORMAN, formerly of the Garden City Electrotype Foundry, has started in business for himself at 80 and 82 Dearborn street, under the firm name of the Garden City Engraving Company.

THE Chicago branch of the Eagle Printing Ink and Color Works, of New York, is now permanently located at 152 Monroe street, where a complete line of black and colored inks will be kept in stock. Walter S. Parker will be in charge of this office.

MESSRS. EDWIN S. FREDERICK S. and WILLIAM P. OSGOOD have incorporated, with a capital stock of \$30,000, as the Garden City Engraving & Electrotyping Company, the location being the same as that of the Garden City Electrotype Foundry, 167 Adams street, which they succeed.

THE election of Mr. Victor B. Williams as president of the Trade and Labor Assembly of Chicago was not only a compliment to the Typographical Union, but was a well-deserved testimonial to the conscientious and intelligent efforts of Mr. Williams toward the conservation of the interests of American citizenship. The action of the Typographical Union in withdrawing its delegates from the Assembly necessarily included the withdrawal of Mr. Williams—a distinct loss to the body over which he was called to preside.

MR. CHARLES W. COX, for a considerable time manager of the card department of the J. W. Butler Paper Company, is now manager of a similar department for the Burgess Paper Company, 237-259 Monroe street. Mr. Cox has a well-earned reputation for creating business, and there is every indication that he will give a marked impetus to the trade of the firm with which he is now connected.

ONE of the most artistic and effective forms of specimen advertising comes to us from J. Manz & Company, engravers and printing plate manufacturers, 183-187 Monroe street. Messrs. Manz, with a true perception of the force of reserve, submit only a few sheets as indicative of the class of work produced by them, together with a letter of a crisp, terse and business-like character. It is safe to say that no one into whose hands the brochure may be placed will fail to be strongly and favorably impressed by it.

THROUGH the courtesy of Mr. F. J. Clampitt, manager of the Chicago house of the Whiting Paper Company, of Holyoke, we have had an opportunity of examining some sample sheets of "Whiting's Linen Ledger," water-marked 1895. The Whiting Company propose to carry this new ledger paper in place of their No. 1 Standard Ledger, and make it as near perfect as it is possible to make ledger papers. An examination of the sheet submitted certainly shows that for clearness, toughness, and erasing and rewriting qualities the paper is one which ought to meet with great success.

THE Chicago *Herald* and the Chicago *Evening Post* newspapers, with the building and plant of each, passed into the control of James W. Scott, February 19, who has been heretofore associated with John R. Walsh in the management of the two properties. Mr. Walsh's holdings of two-thirds of the stock of each paper, together with the *Herald* building, No. 158 Washington street, and the *Evening Post* building, No. 166 Washington street, were purchased by Mr. Scott for a sum said to approximate \$2,000,000. It is also estimated that

within a brief time the Chicago *Times* will pass into the control of Mr. Scott, and will be consolidated with the *Herald*.

THE Illinois Paper Company, 181 Monroe street, Chicago, have just completed their new specimen book of cover papers (No. 9), and are to be congratulated upon the handsome assortment of covers they show and the attractive and substantial way they have put them up. The work is richly bound in cloth, conveniently arranged, and indexed so that any particular kind of stock can be readily found. It contains all the papers shown in previous books, and a number of new ones which the trade will be glad to see. For novelties in this line the Illinois people are always in the lead. This book will undoubtedly bring them business.

A PLEASANT occasion was the February meeting of the Chicago Society of Proofreaders, held at the Saratoga hotel, on Thursday evening, the 14th. The plan of taking supper together in a private dining room, and remaining in the same room for the business meeting, bids fair to become popular with the members. New candidates were elected and proposed. No formal programme had been prepared, but topics for discussion were not lacking, and opinions were freely expressed. It was voted to hold a banquet in the near future and a committee was appointed to take the matter in charge and report at the March meeting. It may not be out of place here to add that the aim of the society is to include in its membership all of the competent proofreaders and copyholders in the city; to assist each other in procuring employment, and to so elevate the standard of ability that membership will be a recommendation to employers. The social feature will not be lost sight of. Next meeting, March 14, at the Saratoga.

THE withdrawal of an estimated patronage of \$400,000 yearly from the printers of Chicago and neighboring cities might ordinarily be regarded rather wistfully by them. As the figures given, however, represent the annual amount spent by Mr. P. D. Armour for the printing in connection with his huge packing interests, the authenticated rumor that he purposed starting a private printing office at the Stock Yards, has been regarded with little or no interest the expression being made by those who will presumably be most affected that the profits on the work are almost *nil*. Mr. Armour, it is asserted, will establish a very complete plant, the entire equipment being estimated at a minimum cost of \$50,000, \$25,000 of which, it is said, will be spent in the purchase of machinery. A new building will be erected, to include the printing offices, bindery, engraving department, and a paper-box making plant. Mr. Gifford, Mr. Armour's representative in charge of the department of printing, is said to be a gentleman of much executive ability and of wide technical knowledge. Supposed authorities assert that Mr. Armour's printing expense will be raised and not lowered by his enterprise, but that gentleman's reputation for business sagacity somewhat discounts this foreboding.

THE impressive picture facing the editorial page of this issue of THE INLAND PRINTER, reproduced from a recent oil painting by Mr. G. A. Coffin, though necessarily losing much of the beauty of the original, will have more than ordinary interest at this time, while the sad fate of the *Chicora* is fresh in the minds of our readers. The painting, Mr. Coffin states, is in its way a memorial of his recent trip across the lake from Kewaunee, Wisconsin, to Michigan, the most northerly point where boats cross during the winter. Mr. Coffin planned the trip, and, in company with Mr. Carr, maritime reporter for the Chicago *Tribune*, passed through experiences which we believe no one but an enthusiastic marine artist would care to undergo of his own volition. Earnestness of purpose and truthfulness to details is one of the most striking features in Mr. Coffin's work, and the technical knowledge displayed by him of ships and boats of all descriptions is highly estimated by authorities on such subjects—it is said, in fact, that he is a sort of artist William Clark Russell in that

regard. The result of Mr. Coffin's venturesome trip was a finely illustrated and timely and interesting article in the *Chicago Tribune*, on February 5. It is such enterprise that sustains the *Tribune* in its position as one of the best-conducted journals in modern newspaperdom.

THE peculiar and haughty attitude in which the grotesque female figures in the first *Chap Book* poster were placed, inspired amusement or rancour in beholders, according to



their disposition. Mr. W. W. Denslow, with a pleasant appreciation of the humor of the thing, has devised a poster for the *Herald*, as a travesty on Mr. Will Bradley's design. The attitude of the lady in Mr. Denslow's poster is assuredly haughty enough to warrant her claiming sisterhood to Mr. Bradley's poster damsels.

A SHORT, sharp and decisive strike occurred on the Albany (N. Y.) *Argus*, Monday, February 18. The trouble was started by the company placing a nonunion forewoman over the bindery girls, the latter striking, being followed by the bookbinders. The printers feared trouble later, and, "taking the bull by the horns," ordered a strike after the management refused to recede. Every printer, operator, machinist and stereotyper quit work. Four local nonunion men were secured, but no headway was made in getting out the paper, and the management at 1:30 in the morning acceded to the men's demands and granted everything. The printers immediately returned to work and got out the paper. The management claimed to have been backed by the American Newspaper Publishers' Association, and that that organization was going to fight the union at Albany to its extermination, which fight was to be a forerunner of a general onslaught on the union throughout the country, with the object of reducing wages. The rumor that the association would lock out all the union printers of Albany created considerable excitement during the strike.

TRADE NOTES.

HOWARD LOCKWOOD & Co., publishers and printers, have removed from 126 Duane street, New York, to the northwest corner of Bleecker street and South Fifth avenue.

GEORGE B. HURD & Co's western branch, at 173 and 175 Fifth avenue, Chicago, is fully prepared to take care of every order received. The advertisement of this house will be found on page 524.

THE Boston Engraving Company, photo-engravers, formerly at No. 227 Tremont street, Boston, has been consolidated with McIndoe Brothers, printers, the new firm being called Boston Engraving & McIndoe Printing Company. The company has been chartered under the Massachusetts laws, with a capital of \$40,000, and has located at the corner of Purchase and Hartford streets, where they have taken a long lease. This combination brings together one of the best photo-engraving houses in Boston and a well-known firm of printers for years having made a specialty of fine cut-printing.

NEWSPAPER GOSSIP.

THE *Fourth Estate*, of New York, the most representative newspaperman's periodical in the country, has taken a new home in the Postal Telegraph Building, Broadway and Murray street, New York. It very fittingly celebrated the completion of the first year of its existence on Thursday, February 21, the eve of Washington's birthday, by a reception to the leading newspapermen and general advertisers of the United States. The success of the *Fourth Estate* lies in its progressiveness and thorough understanding of the kind of information newspapermen want. It is worthy enough to be a Chicago paper.

A VERY happy conceit was the design for the first and last pages of the menu card at the joint banquet held at the Walker House, Toronto, January 26. The occasion was in commemoration of the hospitality extended by the Toronto *Empire* to the Toronto *Globe*, after the destruction by fire of the premises and plant of the latter paper on January 6, 1895. The menu design was by Mr. J. D. Kelly, of the Toronto Lithograph Company. On the first page, the *Globe*, with face patched and plastered, is seated in the doorway of the tent of the *Empire*, while the latter, in regal robes and crown is presenting the stricken one with the editorial shears, pastepot and wastebasket. The devil, in the background, smiles his approval of the transaction. Above is a wreath, inclosing clasped hands, and entwining it is the motto: "That man to man, the world o'er, shall brothers be for a' that." On the fourth page, the lion and the lamb are lying down together, with placid expression of features.

THE thirtieth annual session of the Illinois Press Association was held in Chicago, commencing on February 12. A large number of interesting papers were read, and the attendance was unusually large. The report of the committee on resolutions condemned the arbitrary action of some of the publishers of newspaper directories regarding reports of circulation, and recommended that the association adopt some plan by which the true circulation of the publications under the control of members be furnished by the secretary. The election of officers was the final business of the session, and resulted in the selection of the following members: President, C. D. Tufts, *Democrat*, Centralia; first vice-president, W. L. Eaton, *Register-Gazette*, Rockford; second vice-president, Arthur C. Bentley, *Guide*, Baylis; third vice-president, T. A. Fritch, *Republican*, Olney; secretary, J. M. Page, Jerseyville *Democrat*; treasurer, C. M. Tinney, Virginia *Gazette*. Auditing committee—W. F. Beck, Charles Bradshaw and George L. Tipton. Committee on Nicaragua Canal—J. M. Page, S. D. Atkins, J. N. Carver, C. B. Rosette, W. D. Eaton, E. E. Ellis, W. F. Beck. Executive committee—J. J. Penny, T. H. Stokes, E. M. John. Delegates to national convention—T. A. Fritch, Charles A. Coughlin, Charles E. Davidson, Horace

Chinfield, L. A. McLean, H. B. Glasco, A. G. David, J. C. Coulson, F. S. Greenleaf, J. N. Ohstette, M. F. Walsh, C. M. Tinney, Walter Colyer and L. Wessell. National executive committeeman, E. A. Snively.

REVIEW OF SPECIMENS RECEIVED.

FROM Ledger Publishing Company, Longmont, Colorado. Cards and letter-head. Composition might be improved upon; presswork good.

THE Britton Printing Company, 46 Sheriff street, Cleveland, Ohio, forward some attractive advertising in colors, in circular, booklet and card form, the composition and presswork on which are well up to date in point of quality.

FROM far-off Sydney, New South Wales, we have received a fairly good specimen of typographical display called "Good Luck," issued by John McNally, 173 Sussex street. Presswork is remarkably even in both impression and color.

"A SOFT ANSWER" is the title of a twelve-page booklet issued by Joe K. French, 41 Law building, Toledo, Ohio. It is neatly gotten up and finely printed, and as a literary effort in advertising should "take" like a successful vaccination.

A. KRAPF, with Earl W. Eckel, South Eighteenth street, Philadelphia, Pennsylvania. Samples of commercial work, the composition of which is neatly displayed and presswork good, except on the half-tone portrait on bill-head, which is far from being clean and sharp.

BEST wishes and friendly greeting for the new year are conveyed to us in the handsomely printed circular in colors from Rudhard'sche Geisserei, Offenbach on Main, Germany. We gladly reciprocate the good wishes, and compliment our German friends on their admirable production.

FROM Marcus D. Hoerner, with the Harrisburgh Publishing Company, Harrisburgh, Pennsylvania: A package of general commercial work of no extraordinary merit. The two samples particularly referred to in your letter are a little bit "loud." You have done better work. Try again.

CHARLES J. COOPER, with C. W. Douglas, Topeka, Kansas, sends several samples of commercial work, plain and colored, the composition on which is well up to the average of first-class work, though there is nothing striking or original in design. The execution is, however, very neat.

PATTERSON & Co., photo-engravers, Bourke street, Melbourne, Australia, forward a sample of their work, which equals the finest half-tone engraving produced in the United States. It is entitled "Glimpses of Victoria," and the seven views are very clear and sharp, the presswork being admirable.

AN effectively displayed four-page circular in two colors is the work of Fred C. Wissner, with John Cox's Sons, Baltimore, Maryland. The composition gives evidence of being the work of a master in the art, and the presswork is of a high order. The colors—blue and chocolate—are nicely balanced.

THE Press Publishing Company, Lake Charles, Louisiana, submit a few samples of "everyday" work. The letter-heads appear to be too crowded, the type being mainly too large for the space to be filled. The card of "Bill, The Tailor," is good, composition being well displayed and colors nicely balanced.

A NEAT card in four colors and gold bronze is the work of J. E. Leitnerberger, 415 Main street, Johnstown, Pennsylvania. The colors are chocolate, dark green, pale green and pink, the latter two worked as tints. The combination is harmonious. A letter-head in two colors is a fairly good specimen of printing.

A NEAT and artistic programme has come across the "herring pond" from the printing house of Hazell, Watson & Viney, of London and Aylesbury, England. It is in booklet form, 5 by 8 inches, oblong, eight pages with cover, and printed in blue-black and chocolate-brown inks. Composition is artistic, presswork excellent and the cover nicely embossed.

TWO creditable specimens of typography are submitted by Perley Woollen, with Henderson & De Pew, Jacksonville, Illinois. One who can turn out such good work after two and a half years' instruction should be a first-class printer when his full apprenticeship has been served. The programme and visitors' guide are tastily designed and neatly finished.

EUGENE S. HOERMANN COMPANY, Dubuque, Iowa, have a "Caxton" press, size 4 by 6 inches, on which they print note-heads, cards, statements, etc., in various colored inks. Being the production of a toy press the specimens are good, and we would advise them to get a better press and turn out finer work, as their composition and presswork are up to the average.

NO DOUBT a number of people would like to lick the printer when they feel aggrieved, but "Lick, the Printer," of Fort Smith, Arkansas, is not in much danger of being licked if he continues to turn out such good work as the sample submitted to us. He has licked it into shape in the best possible manner, and we wish many other printers could be licked into doing as well.

"SPECIMENS OF PRINTING," published by E. B. Catlin, Anaconda, Montana, is one of the best examples of art printing that has fallen into our hands for some time. The typographic display is artistic, the presswork admirable, the two-color work especially being accurate as to register

and harmonious in selection of colors. It consists of twenty leaves, 7 by 10 inches in size, in enameled board cover, and is well worth the price, 50 cents, at which it is put on the market. The Standard Publishing Company, of Anaconda, Montana, did the printing.

THE George A. Miller Printing Company, 511 Locust street, Des Moines, Iowa, have issued a booklet entitled "Up-to-Date," in which they prove by their works that they are entitled to claim the title of up-to-date printers. The book is handsomely printed on heavy enameled paper, composition good, presswork admirable, especially on the half-tone illustrations.

THE letterpress printers of Watson, Ferguson & Co., Queen street, Brisbane, Queensland, wish their fellow-craftsmen [in the United States] a Jolly Christmas and a Prosperous New Year" in a card neatly printed in colors and gold on highly finished enameled stock. We reciprocate their good wishes and compliment them on the tasty manner in which the same have been conveyed to us.

A CARD in four colors from G. H. Schmidt, Highland avenue, Passaic, New Jersey, would be greatly improved if a pale tint was used for the background and stronger colors for the words "Book and Job Printing." The strong color on the background overshadows the words printed over it, which should also be in a stronger type. As it is, the card fails of its purpose as an advertisement.

FROM Guy A. Righter, Decatur, Illinois: A forty-eight page catalogue of the Decatur Furniture Company, 9 by 12 inches, on heavy enameled paper. The presswork is good, except that the edges of the cuts show a heavy impression, which Guy attributes to the very old pony press on which the work was printed. With a good press, we think he would be enabled to turn out excellent work.

"DISPLAYED SPECIMENS," from the Newburgh *Daily News*, of Newburgh, New York, is a collection of commercial and fancy printing in black and colors, in oblong book form, 7 by 10 inches in size. While the specimens, both with regard to composition and presswork, are mainly good, their value would have been greatly enhanced if the stock on which they are printed was of better quality.

JOHN S. BRIDGES & Co., St. Charles street, Baltimore, Maryland, in a twelve-page pamphlet give a practical exhibit of their ability to produce good work in engraving and printing. Some very clever pen sketches adorn the pages, and the tints and colors are admirably worked. Their motto is: "We Never Disappoint," and a patron would be hard to please who was not satisfied with such excellent work as the sample submitted.

A NOVEL advertisement is issued by Rubel Brothers, of 346 and 348 Wabash avenue, Chicago. It is a blotter with the usual illustrated monthly calendar, but in addition has a circular in the form of a four column newspaper, entitled "The Monthly Blotter," the February issue being Vol. I, No. 1. The idea is an exceedingly good one, and was originated by Mr. L. Wessel, Jr. The blotter is likely to be much sought for on account of its entertaining character.

THE Third Annual Ball Souvenir of the New Bedford (Mass.) Typographical Union, printed by A. E. Coffin, of that city, is an excellent piece of composition and presswork, in oblong book form, 4 by 8 inches in size, thirty-two pages and cover, on heavy enameled stock. It is a credit to all concerned in its production, from both literary and mechanical points of view. The value of the press is fittingly attested by the following, which adorns the second page of the cover:

"It has been said that if a star
Were stricken from the dome of night,
A printing press, if stationed there,
Would fill the vacuum to a hair,
And shed abroad a brighter light."

WE are always pleased when a package of samples reaches us from C. E. Jenkins, the "Press Boy," of Omaha, Nebraska, because we know there will be something in it a little removed from the ordinary run of printing. Among the specimens sent by him during the past month are bill-heads, letter-heads, cards and programmes, which are veritable *chef's d'œuvre* of colorwork, the design, composition, arrangement and harmony of color, and embossing, being admirable, confirming the opinion we have previously expressed, that he is an *artist* in typography and presswork. It would be hard to select any particular piece of work as being better than the rest, but his "Fire Alarm Card" calls for special mention as being a very attractive and artistic production. We wish there were more printers of equal caliber.

E. L. ROBERTSON, Lebanon, Tennessee, is a young job printer with limited experience, who submits samples of his work for criticism, consisting of cards, programmes, letter-heads, etc. Much improvement could be made in the appearance of the cards and letter-heads by leaving off great deal of the border and flub-dub ornamentation. The "Big 4 Club" note-head, for instance—if the border had been omitted and the words "Rooms 4-28, Great Northern Hotel," set a little larger and more in the center, the job would be greatly improved. Plain display is usually more effective than an attempt to run in ornaments or border on work of this character. The presswork could be vastly improved; but with a job press "older than yourself, and rollers that look as if they had the smallpox," no very great results can be expected. Better advise your employer to get new rollers, at least, if he will not get a new press. The Hallowe'en card is the neatest thing in the package.

BOOKS, BROCHURES AND PERIODICALS.

"PAPER STOCK ESTIMATING SIMPLIFIED," is the title of a valuable and convenient indexed book of tables giving prices of one thousand whole sheets of paper, ranging from 3 cents to 25 cents per pound, any size or weight. Rules are given for finding the price for 1,000 pieces of any cut size, to be cut from a whole sheet at any weight or price per pound, 480 sheets to the ream. It is especially designed for the use of persons buying, selling or estimating on paper in whole or in cut sizes. The price of the book is \$5. Sears & White, of New York, are the publishers. It may be purchased through The Inland Printer Company.

THE CITY OF NEW ORLEANS: The Book of the Chamber of Commerce and Industry of Louisiana, and other Public Bodies of the "Crescent City" (First Edition). George W. Engelhardt, publisher, New Orleans; L. Graham & Son, limited, printers and binders, 207-211 Baronne street, New Orleans; \$5.

This sumptuously printed and illustrated volume, with its padded binding and glory of gilt lettering, is of the greatest interest and pleasure to the northern reader. Herein may be found a wealth of information obtainable in no other way. Messrs. L. Graham & Son have left nothing to be desired in the manufacture of the book.

BUSINESS NOTICES.

THE Gill Engraving Company, of 104 Chambers street, New York, manufacturers of high-grade magazine half-tone plates, and of high-grade engravings, exclusively, have issued one of the most sumptuous calendars that we believe has been issued by any house for advertising purposes. It will assuredly go far to more firmly establish the great repute of this enterprising house.

STILL ANOTHER.

The Brown Folding Machine Company, of Erie, Pennsylvania, seem to be quite productive in introducing new ideas in book and newspaper folding machinery. In our last month's issue we spoke of their new book folder that entirely overcomes buckling on fine book or catalogue work at the third fold. We are now informed by W. Downing, manager of the Brown Company, that they are in position to receive orders for a machine that should receive the consideration of large publishing houses. The machine in question performs quadruple work. It folds four eight-page sections, folds one sixteen, folds two sixteens, folds four sixteens, folds one twenty-four, folds two twenty-four, folds one thirty-two, folds two thirty-twos, folds two sixteens and two eights, delivering two sixteens and the two eights in separate packers. The size of this machine is 40 by 52, and takes in any size sheet down to 24 by 32. The output of such a machine depends wholly upon the ability of the feeder, and the results under ordinary circumstances can be easily understood. It is fed to drop rolls, which guarantees great speed.

A NEW COMBINATION WEB AND JOB PRESS.

Authentic information comes from St. Louis, Missouri, that there will be shortly placed on the market a new combination web and job press possessing merits which bid fair to render it indispensable to progressive printers. Considerations of space prevent more than a passing notice of the press at this time, but in our next issue we hope to give a more detailed account of it. Its advantages lie in its simplicity, durability, high speed, economy, capacity, cost, noiselessness, small power to run it, and ease in shifting from a web press to a jobber.

The press is the joint invention of Mr. W. M. Gerkey and Mr. August Mayerhoff, of St. Louis, Missouri. A company has been organized to manufacture the press with \$100,000 capital

stock. The principal stockholder is the Hon. W. B. Phelps, the general counsel of the Missouri Pacific Railway. All information regarding the business of the company may be obtained by addressing Mr. H. G. Stripe, 601 Globe-Democrat Building, St. Louis, Missouri.

LEATHERETTE FOR COVERS.

Printers desiring to get a satisfactory cover for catalogues, where the ordinary papers are not good enough, will find in the leatherette furnished by Arthur W. Pope & Co., 45 High street, Boston, the material which will meet their needs. This stock is waterproof and imitates leather very closely in all grains and all colors. For cut-flush covers it is one of the neatest things which can be secured. Samples of this paper can be procured by addressing the firm as above.

A BRITISH OPINION.

PRESSWORK: A Practical Handbook for the use of pressmen and their apprentices. By William J. Kelly, superintendent of the Web Color Department of the *New York World*. Chicago, Illinois: The Inland Printer Company, 214 Monroe street.

"Practical," this book assuredly is. Written methodically and systematically arranged as clear in style as it well can be, almost every trivial detail has its value explained, and reasons given for resorting to it, yet, withal, a book that is not likely to create a crowd of amateurs, or teach outsiders much. This is as it should be. It is only by passing through the workshop training that the reader is enabled to comprehend the technical instructions that are given, and to form opinion as to results of following them out. Commencing at the very beginning, Mr. Kelly, with perhaps a tinge of regret, mentions the fact that there are but few pressmen who understand or have had any experience of the handpress, and therefore proceeds to give an insight into the way in which to use it to the best advantage. The hand press, what memories does it not recall? And when we think of the marvelous work it has turned out in the glorious past, even the best modern machine printing, with all the resources of modern improvements, has yet to progress to break its record. Following up his elementary instructions he gives his long experiences as to means and methods, precise, accurately, and at great detail, and the application of the principles to the hard pressure and shallow printing blocks of the present day. Altogether we consider that every employing printer should place the book in his pressroom, and encourage his men, and especially his apprentices, to study it and refer to it constantly in all difficulties.—*The Printing Times and Lithographer, London*.

AT FIRST HANDS OR THROUGH MEDIUMS: DIRECT OR INDIRECT?

In a letter recently received from a firm of dealers in printers' supplies, urging us to quote better rates of discount to them than we do to printers direct, occur the following expressions:

"The argument as to the relative merits of the presses may 'go' with a few, but with the great majority price is the consideration."

"We know of a couple of instances here where they [dealers] wouldn't quote prices on your press, but urged the — and quoted on it less than your press could be set down here."

One of the smartest salesmen in the printing supply business we ever knew, used to claim, with pride, that he could sell paper-cutting machines to printers from the blue-print drawings of a saw-buck! And we believe this to be no idle boast. It should not be possible; but the hard fact stands. In no other art in the world are there so many derelicts afloat, dubbed machines, as in the printing trade. The responsibility for this lies, firstly, largely at the doors of printers themselves,

and, secondly, with the brokers, the "mediums." Unfortunately, it is but too true that "the argument as to the relative merits goes with the few," while "with the great majority price is the consideration." And this fact, if true as regards the printer, is doubly true as regards the great bulk of the brokers whose aim and responsibility end with the collection of their commissions. The price, and the price only, with such, outweighs all consideration of "relative merits."

Mr. C. A. Dana, of the *Sun*, has recently said: "A good egg and a bad egg look about alike, on the outside." So, too, steel shafting of, say, 0.30, 0.50 and 0.70 carbon "look about alike, on the outside"; but one will bend when the other will stand; another will break when the other will spring. Two press frames, of cast iron, one to pull at 18,000 pounds, the other at 26,000 pounds per square inch of section, "look about alike, on the outside," particularly if well puttied and painted; but one will stand in service when the other will lie useless in the scrap heap. A radically defective principle, "not right theoretically, but good enough for printers,"* may "go" for a time, and as cursorily compared with the enduring right thing, "look about alike, on the outside"; but an incorrect principle will outlast the best steel ever forged.

Our business is with you, direct—the "few" printers *with whom "relative merits go."* And we judge the colony is in fairly healthy condition, with even some hopes of future increase, for in the fifty days just passed we have received orders direct for fifty of our "Colt's Armory" presses, and Mr. John H. Hall, vice-president and treasurer of the Colt's Arms Company, has just wagered our Mr. Thomson that fifty "Colt's Armory" presses will be constructed and fully assembled in thirty working days.

Now, when the jolly broker "urges" you to take another machine, "just as good as a Colt's Armory," remember this: he can't make any money on the "Colt's Armory."

We deal with the "few," the brainy few, direct, and will be pleased to hear from the balance of the lot when they desire to consider "RELATIVE MERITS" as applied to platen presses.

JOHN THOMSON PRESS COMPANY,

Makers of High Grade Platen Presses for Every Duty,
253 Broadway (Postal Telegraph Building), New York.
Monadnock Block, Chicago.
Farringdon Road, London.

February 19, 1895.

CHALK-PLATE ENGRAVING.

The "Chalk-Plate Process" of engraving is proving not only a boon to the large dealers, where very rapid work is necessary, but also to small printing concerns, because the cost of outfit is so reasonable that all can afford it. There are some printers who are more economical than wise, and are attempting to make their own "chalk plates" or use those made by irresponsible wild-cat concerns. A representative of the Hoke Engraving Plate Company, of St. Louis, Missouri, who are the patentees and sole legal manufacturers of the plates, recently stated that they found the suing of infringers profitable, and had already secured judgments against half a dozen parties for from \$1,000 to \$18,000 each for infringement of their patent.

THE RELIANCE LEVER PAPER CUTTER.

Paul Shnedewend & Co., 195, 197, 199 South Canal street, inform us that they have made and sold eighty-five Reliance Lever paper cutters since the introduction of the machine, July 11, 1894, and have not heard a single complaint out of this number; nor have they received an order for, nor were they called upon to furnish any part, either on account of breakage or imperfection. This is evidence that it is a first-class machine, and, as the manufacturers say, that it outranks all others of its class.

* The authenticated expression of a certain press *inventor*.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE FOUNTAIN PAR EXCELLENCE.

A fountain that deposits the ink on the disk in windrows cannot be relied upon for fine work, because the color goes to the form without being properly distributed. The fountain par excellence is that supplying distributed ink to an automatic brayer, which distributes upon the disk the amount required for each impression. This fountain and other advanced ideas in press building, are features that have established the reputation of the Golding Jobber as the most profitable of all job presses, and won for it first prize at the World's Fair. There is much to be said in its favor, and all printers who are not satisfied with the present profits of their pressrooms, should write to Golding & Co., at Boston, Philadelphia or Chicago, for a descriptive catalogue.

A WORLD'S FAIR BOOK.

Attention is called to the advertisement on another page of the "Official Memorial of the World's Columbian Exposition." This book is a very valuable souvenir of the Fair, and those who desire to have some reminder of the Exposition should take advantage of the present opportunity and procure one. We should be pleased to send circular, also, describing five beautiful World's Fair views, intended for framing purposes. There are four sheets, each 19 by 25 inches, giving views of the Court of Honor, an interior view of the Manufactures and Liberal Arts Building, a view of the Fair on Chicago Day, when 761,942 people were assembled, and two bird's-eye views taken from the Ferris Wheel. A set of these pictures will be mailed to any address, carefully packed in tube, for 30 cents.

BRAINS VERSUS BLUFF—INVENTOR VERSUS IMITATOR.

The Universal printing press is the *invention* of Mr. Merritt Gally, and is recognized by the printers of the highest grade, both here and in Europe, as preëminently the best printing press yet devised.

Mr. Gally's press, before it had reached its present state of perfection, was made for him for many years by the Colt's Arms Company, of Hartford, Connecticut, and made well. Mr. Gally's Universal printing press is now made for him, under his supervision, by the National Machine Company, of Hartford, Connecticut, and built with a degree of accuracy, finish and durability never before attained on printing presses. The National Machine Company's specialty is making high-grade machinery, and in that line it is unexcelled.

Mr. Gally's Universal printing press received the highest award at the World's Columbian Exposition, at Chicago, for platen presses having a cylinder ink distribution. Its chief competitor for public favor was an imitation—admittedly a good imitation; yet not genuine, because still an imitation. This press did not get an award from the Executive Committee. It *might* have gotten some sort of an award, and has succeeded in getting one of the judges to write a letter stating as much, but it would be more graceful to accept the situation and *go by the record*, on which it is *not* handed down to fame; as, indeed, why should it be, being an imitation? Surely an inventor is entitled to some advantages when competing with one who has imitated his inventions.

Mr. Gally received from the committee a lengthy and unusually expressive award, setting forth particularly the very many superior merits of all of his machines, and never was an award better deserved. Gally's Universal press is the best in principle, appliances, construction, durability and product. If

Mr. Gally had not invented it there would have been no imitations. But he did invent it, and thousands of his presses are in use, doing work impossible of attainment before his invention came on the market. Mr. Gally has kept step with the times, and his press is up-to-date and quite worthy of being imitated.

The American Typefounders' Company are general selling agents, carry presses in stock in their principal branches, and will forward particulars and prices on application. General office, corner Rose and Duane streets (Rhinelander building), New York city. See page 519 for list of branches.

THE AWARD GIVEN TO MR. MERRITT GALLY, INVENTOR OF UNIVERSAL PRESS.

UNITED STATES.

DEPARTMENT F.—MACHINERY.

Exhibitor—M. Gally. Address—New York.
Group 74, Class 452.

Exhibit—Universal Job Printing Presses.

AWARD.

The Half Superroyal, Half Medium, Half Superroyal for Half-Tone and Plate Printing, and Quarto Medium for color relief work, possess great strength, fine finish and successful operation. Double form inking attachment is supplied in presses intended for fine, heavy letterpress tint and cut printing. Presses highly finished in all parts. Inking cylinder and vibrators nickel-plated for better distribution. Presses furnished with connection-rod cams which produce the platen-dwell, so desirable for good printing. Adaptability for the work intended; originality and fine mechanical construction.

The Half Medium Press and Stamping Machine and the Embossing Press are useful, durable and successful for printers' and bookbinders' use. Superior workmanship, fine finish and practical utility; excellent results.

The Quarto Medium, for job printing, possesses new style cams, heavy bridge, steel shafts, steel adjuster bars, extra jackscrew bearings, inking cylinders and vibrating rollers nickel-plated for fine distribution; effective throw-off. Platen scraped to fine surfaced face. Press possesses every requisite for first-class work and great durability.

The Paper-Box Cutting and Scoring Press is a powerfully built machine. Improved platen movement. Combines fine, thorough mechanical construction with solidity and unusual weight and strength. Press adapted not only to paper-box cutting and creasing, but also to stamping.

The Half Superroyal Press for printing wooden boxes, is well adapted to this particular line of work, and differs from the other "Universal" printing presses in its additional strength. It possesses the high finish, fine adjustment and simplicity of this line of "Universal" printing presses.

(Signed)

J. K. HUDSON,
Individual Judge.

Approved: W. A. JAMES,

Vice-President Departmental Committee.

Approved: JOHN BOYD THACHER,

Chairman Executive Committee on Awards.

Date, February 13, 1894.

ARTISTIC TYPE DISPLAY.

"Artistic Display in Advertising" is the title of a 4to volume issued by The Inland Printer Company, Chicago. It contains reproductions of eighty-five specimens of advertisement composition submitted in a prize contest, together with the criticisms and comments of the judges of award and the arbitrator. The copy given to each competitor was identical in wording, and the style and display were left to the taste and discretion of the various competitors. The result is a collection of very high-class work, such as might be expected from a picked set of American compositors, and it abounds in rulework of a bold and striking character, which is admirably adapted to harmonize with the types used in the display. A look through the book is quite an education for the display compositor, and the possession of a copy would be a mine of ideas for the up-to-date workman.—*British and Colonial Printer and Stationer, London.*

The above book will be sent postpaid by The Inland Printer Company on receipt of 30 cents.

TO CANADIAN READERS.

Our readers in Canada will be pleased to learn that Mr. John J. Palmer, formerly of Palmer & Rey, of San Francisco, California, is now looking after their interests in the Dominion, having established offices in the Mail building, Toronto. He

is sole agent for the Thorne Typesetting Machine Company, the cylinder presses made by C. B. Cottrell & Sons Company, and M. Gally's Universal Presses, besides being importer of all kinds of printers' and bookbinders' machinery. Canadian printers requiring anything in his line would do well to write Mr. Palmer. His advertisement will be found on another page.

TO INKMAKERS.

Manufacturers of high-grade lithographic varnishes will probably find it of interest to themselves to correspond with the Dean Linseed Oil Company, 181 Front street, New York, with regard to their "S. P." oils. They are one of the oldest and largest houses in their line, and their varied experience warrants them in claiming these to be the best and cheapest oils for the grade in the market. The reputation of the house is sufficient guarantee of the purity of the oils. They also make a special oil for the manufacture of printing inks.

TO PROSPECTIVE ADVERTISERS.

The Robert Dick Estate, manufacturers of Dick's Patent Mailer, advertisement of which appears in this issue, seem to be very well satisfied with the results of their advertising in this medium. In sending draft to pay the last quarter's advertising, they took occasion to remark: "We think the money well spent."

Last month the Adamson Imitation Typewriter Company, of Muncie, Indiana, ran an advertisement of their new invention. They now write: "The advertisement of the Adamson typewriter process in your February issue brought us so many orders that it will take us several weeks to fill them. The results from the advertisement were far beyond our expectations."

It is gratifying to the publishers to note that those who use the columns of THE INLAND PRINTER get full value. Many are reaping the benefits of this advertising. Others might do so if they would only say the word. Write today for rates and particulars.

THE INLAND PRINTER ACCOUNT BOOK.

The sale of The Inland Printer Account Book is increasing every month, and as printers close the books they are at present using, they decide to adopt the other style of keeping track of their orders. The following letter, recently received from one firm having the book in use, is indicative of the general satisfaction the adoption of The Inland Printer Account Book brings:

The Inland Printer Company, Chicago: Gentlemen,—I take pleasure in recommending from practical experience The Inland Printer Account Book as being one of the most unique of its kind, greatly simplifying and condensing job and day book accounts, so as, if necessary, dispensing with the latter. A great facility is afforded in locating any particular job which has been done in the past, and it is the most commodious and complete book of its kind which, after many years of experience, has come under my notice. To be fully appreciated it must be used. John F. Higgins, printer, 196 Clark street, Chicago.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price \$1. Also his "Printers' Ready Reckoner," 50 Book," price \$3, and "Specimen of Job Work," price \$2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefounders' handiest and most useful works published for printers. Also "The Job Printer's List" price \$1. All who are starting in business need these books.

BARGAIN—A Potter Country Press, good condition, cheap for cash. Address W. F. WEBER, Fond du Lac, Wisconsin.

A COMPETENT all-around job printer, now foreman of a medium sized office, desires to make a change for good reasons, either as foreman or workman; well recommended; like to send samples of his work. Address "CHANGE," care INLAND PRINTER.

A PRESSMAN wants steady situation. Has eighteen years' experience on all kinds of work. Is capable of taking charge of medium sized pressroom; sober and married; no objection to leaving Chicago. Address "W. W.," care INLAND PRINTER.

AMERICANS IN THE SLOUGH—Twice as many unbound copies of the American Printers' Specimen Exchange were sold in England and Germany the last two years as in the United States. Only unbound copies of Vol. III at \$1.25, and Vol. IV at \$1, are now obtainable. Contributors paid \$3 just for the binding of each volume. E. H. McCLOURE, Buffalo, N. Y.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; post-paid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, or Ann street and Park Row, New York.

BARGAIN—A Potter Country Press, good condition, cheap for cash. Address W. F. WEBER, Fond du Lac, Wisconsin.

CHALLEN'S JOB PRINTERS' RECORD is essential in every office to systematize orders and keep track of customers.

CHALLEN'S ADVERTISING AND SUBSCRIPTION RECORDS (one entry does five years) for newspapers and periodicals. Over 5,000 use and re-order. CHALLEN, 105 Broadway, New York.

DO YOU WANT A JOB RECORD? One especially for the smaller offices. Bound in cloth, and leather back. Send us \$2 and receive our large size, holding 3,400 jobs, and Nos. 4, 5 and 6 Practical Specimens free; or \$1.25 and receive our small size Record holding 1,700 jobs, and Nos. 5 and 6 of Practical Specimens free. Send at once, as this offer will not appear again, to F. H. McCULLOCH, Austin, Minn. Practical Specimens 25 cents each.

FOR SALE—A third interest in a job and newspaper office in Springfield, Massachusetts: office well equipped in every respect; will inventory \$6,500; third interest can be bought on easy terms, as owner is interested in other business; center of the papermaking trade. Address Box 1526, Springfield, Massachusetts.

FOR SALE—CHAMBERS FOLDING MACHINES—One secondhand Point-feed Double Sixteen and one Single Sixteen Page, 8vo size. Good order guaranteed. CHAMBERS BROTHERS COMPANY, Philadelphia.

FOR SALE—Complete set of plates of a World's Fair illustrated magazine, including all the original half-tone plates used in that publication, together with electrolytotypes of all the text pages—over 1,000 half-tone plates in all. Shows the Fair from the time ground was first broken until the close of the Exposition. Just the thing for a souvenir book. Will sell cheap. Address "WORLD'S FAIR," care INLAND PRINTER.

FOR SALE—Twelve hundred pounds minion body, and other material for daily; used six weeks. Franklin foundry (Cincinnati) type. Sell at 20 cents. KENNEDY & MASON, 106 E. Pearl street, Cincinnati.

NO. 6 PRACTICAL SPECIMENS, by F. H. McCulloch, are now ready. By far the best yet published. Price 25 cents. To those who have never seen our Specimens we will send No. 5 free. Send at once, as this issue is limited, to F. H. McCULLOCH, Austin, Minn.

PRESSMAN—First-class, desires situation. Capable of taking charge. No objection to leaving city. Address "SHERMAN," care of INLAND PRINTER.

PRINTER—Book and news, desires permanent situation. Fifteen years' experience. Competent to take entire charge of large office as foreman or superintendent. Desires situation where ability and push would be appreciated. Age 30. Married and industrious. Address "PRACTICAL PRINTER," care INLAND PRINTER.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, \$1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager Printers' Ink Press, 10 Spruce St., New York.

PRINTING thoroughly taught at the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York. Instruction comprises both newspaper and job work. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork consists of all kinds of mercantile printing. Illustrated catalogue mailed free on application.

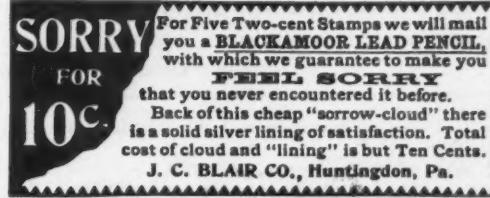
PRINTING MATERIAL FOR SALE—Having discontinued the publication of our paper, we have on hand a quantity of printing material which we will dispose of at bargains. Write for list and prices. FITCH BROS., Central City, Neb.

SITUATION WANTED—By a first-class all-around job printer, in some good office. Address C. J. H., care INLAND PRINTER.

SITUATION WANTED—By a first-class pressman of six years' experience on cylinder and platen presses. Can take charge, and can go anywhere. Excellent references. Address "D 122," care INLAND PRINTER.

WANTED—A first-class practical printer who can push business, and who can invest from \$3,000 to \$5,000, to take management of large and old-established book and job office in St. Paul, Minnesota. Address "ST. PAUL," care INLAND PRINTER.

WANTED—A position as manager or general superintendent in a first-class printing plant or publishing house. Long practical experience in workroom and office; acquainted with estimating, prices, buying and detail incident to every part of the business. Address "K. K.," care INLAND PRINTER.



WANTED—Copies of October, 1893, and December, 1894, INLAND PRINTER, in good condition. Will pay 20 cents each. Address INLAND PRINTER CO., Chicago.

WANTED—Good four-roller press, not smaller than 32 by 48. Also good pony press. Must be cheap. Address "MACY," care INLAND PRINTER.

WANTED—Ten copies of the December, 1894, INLAND PRINTER, for which I will pay 25 cents each. Address GEORGE A. MENARD, Lansing, Mich.

WANTED—The attention of printers to "UP-TO-DATE IDEAS." A book of job specimens of special value to printers looking for practical ideas of easy execution and up-to-date designs. Thirty pages superfine stock and enameled cover, and will contain, in all, about forty specimens. Every page printed in one to three colors. Price, post-paid, to any address, 25 cents. Address CURTIS & HARRISON, Norwalk, Ohio.

WANTED—Young man capable of running jobbers wants position as assistant pressman where he can learn to run cylinders. Address "OREGON," care of INLAND PRINTER.

YOUNG MAN, now foreman of job office, will assume control of country newspaper, operating it upon lease or rental from owner. Will purchase if satisfactory. "A. L. B.," 292 Wildwood st., Jackson, Mich.

BLACK LETTERPRESS INK.

Good practical recipes wanted for making Black and other Letterpress Inks. Address, with terms, H. BALL, 77 Cross Lane, Earlestown, England.

SPECIAL MENTION Ink or Printers' Supply Salesmen wanted to handle, in connection with their usual line of goods, a first-class Embossing Composition unequalled for hardness and durability. Good commission. "B. B.," INLAND PRINTER.

Have You Ordered a sample package of our Superior Embossing Composition? If you want to add the beautiful art of embossing to your business, or make a specialty of it, this is just what you need. It makes the very finest male die in use, and results guaranteed unequalled. Sample package 35 cts.; per pound, \$1.25. Special rates on larger orders. After one trial, you will use no other. Superior Embossing Composition Co., 708 Elm St., Camden, N. J.

EMBOSSING. We make a specialty of embossing dies. Send proof of job and we will send die by mail, with full instructions for use. A copy of our Embossing Circular will be mailed for a 2-cent stamp. We also sell EMBOSSING MADE EASY, the only really practical instruction book. Price \$1, post paid. EMBOSSING COMPOSITION, all ready for use, no heating or mixing. Price 75 cents per jar. C. J. PETERS & SON, 145 High street, Boston. Above book and composition kept in stock by American Type Founders' Co., New York, Buffalo, Pittsburgh, Cincinnati; Golding & Co., Boston, Philadelphia, Chicago.

Durant Counters

RECEIVED THE HIGHEST AWARD AT THE WORLD'S COLUMBIAN EXPOSITION MILWAUKEE WIS.

SEND FOR CATALOGUE W. N. DURANT

YOUNG JOB PRINTER PRICE, 50c.
New Edition.
S. M. WEATHERLY, 115 Quincy St., Chicago.
Or any dealer in Printers' Supplies.

THOSE TWO LITTLE NOTCHES IN THE ELITE RULE BENDER DO IT. DO WHAT?

Why WAVE Brass Rule easily, neatly, quickly. Anyone can do it. Circular containing thirty rule designs sent free. Price, \$2.00.

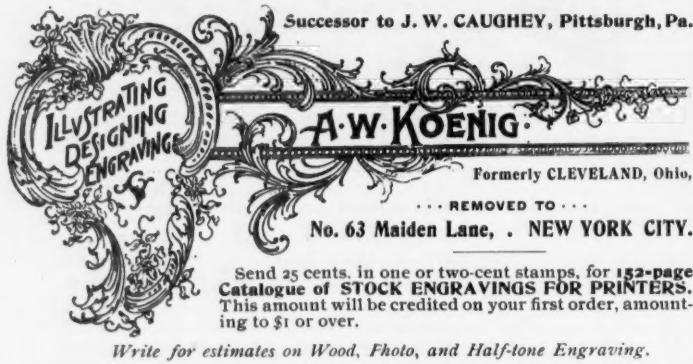
Hints on Rule Bending, inc. **ELITE MFG. CO., Marshall, Mich.**

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. **Patents relating to the Printing interests a specialty.** Address,

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,

925 F STREET, WASHINGTON, D. C.



THE PROOFSHEET. An aggressive and progressive periodical for Proofreaders, Printers, Authors, Editors and Literary Workers in general. The only publication of its kind in the world. The yearly files will form invaluable volumes for reference, containing matter that cannot be had elsewhere except at great expenditure of time and money.

THE PROOFSHEET does not seek popularity by frequent "Personal Mention" of individuals. On the contrary, it eschews, as far as possible, mention of individuals, preferring to devote its pages to matters of permanent value and interest.

Published monthly at one dollar per annum; single copies, ten cents.

THE BEN FRANKLIN CO., 232 Irving Ave., Chicago, Ill.

Specimens of Printing....



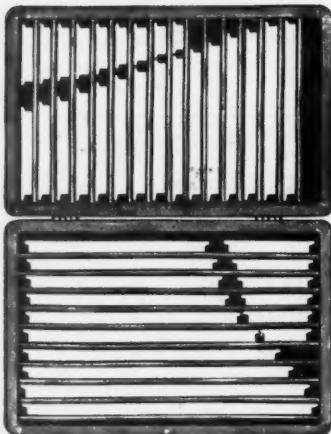
Is a book (7 x 10) containing plain and fancy jobs of every description, bill-heads, letter-heads, cards, bill-tickets, fancy ads., etc., and is just what every printer needs to keep his work from "getting into a rut." The price is only 50 cts. for a better book than is now offered for \$1.00. The edition is limited. Send in your half-dollar today.

E. B. CATLIN, Anaconda, Mont.

FILLS A WANT LONG FELT BY EVERY COMPOSITOR.

.. THE HARRISON ..

"Complete" Set of COMPOSING RULES.



Made from the finest tempered steel, highly polished, in the following em lengths: 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 26½, 27, 28, 29, 30, 32, 35, 38, 40, 42 and 45—forty rules in all of the most useful lengths, carefully fitted and accuracy guaranteed. Every rule plainly marked, is in full view and easily removed from case. Will last a lifetime, and the low price places the set within the means of every compositor.

Price, net, complete with case, \$3.50
" " " without " 3.00
BY MAIL, POSTPAID.

Special lengths or sizes of sets made to order. Address,

HARRISON RULE MFG. CO.
Norwalk, Ohio.

UNION Safe Fluid Can.

The Newest and Best Benzine Can.



Stopper chained fast so it can't get lost.

Don't accept any other can till you have seen the "UNION."

QUART SIZE, 75 CTS.
JAPANNED RED.

For sale by Typefoundries and Supply Dealers, or will be delivered free on receipt of price, by
UNION QUOIN CO.
1330 Bryn Mawr Ave.,
... CHICAGO, ILL.



Covers for Vol. XIII

THE INLAND PRINTER.

ANY printers desire to have back numbers of THE INLAND PRINTER bound, and do not always find it convenient to have this done in the city where they live. For the benefit of these we have made up cases for Volume XIII, which can be furnished, postpaid, for \$1.00 each. These are made with leather back and corners and cloth sides, all suitably stamped and ready for putting on the books. Any binder can do this part of the work. Covers for Volumes X, XI, XII and XIV can also be furnished at the same price.

THE INLAND PRINTER CO.

212-214 Monroe St., CHICAGO.

Or, Clark Bldg., Park Row and Ann St., NEW YORK.

To Our Subscribers:

YOUR LAST!

This is your last number of THE INLAND PRINTER unless you renew, if the date on your address tab reads Mch., '95. Look the matter up and renew at once if you do not wish to miss any numbers.

Printing Press Repairing.

We have fitted up a shop with modern tools and appliances for **rebuilding and repairing cylinder presses, job presses, paper cutters, wire stitchers, bookbinders' machinery, etc.,** and are in position to handle such work promptly and at reasonable rates.

We make a specialty of putting tapeless delivery on tape presses. Call or address —

PAUL SHNIEDEWEND & CO.
195-197-199 S. Canal Street,
CHICAGO.

(Second Floor, near Jackson St.)

WOOD TYPE

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Galley
Reglet
Furniture

MADE BY
Morgans & Wilcox
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MIDDLETOWN, N.Y.
One Standard—THE BEST!

Imposing Tables
Letter Boards
Proof Presses
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Dry Racks
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PATENT STEEL FURNITURE

A GREAT LABOR-SAVER

Prices
Moderate.

ONLY MAKER OF
"Strong Slat"
Cases

We allow Printers a discount on fonts of
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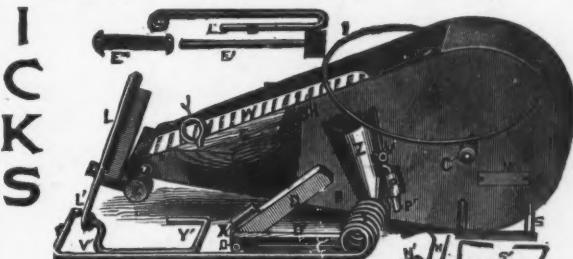
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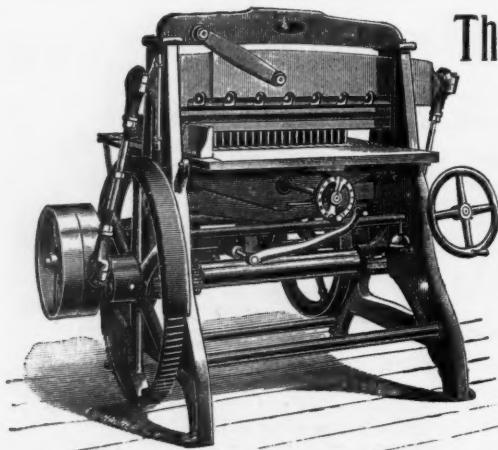
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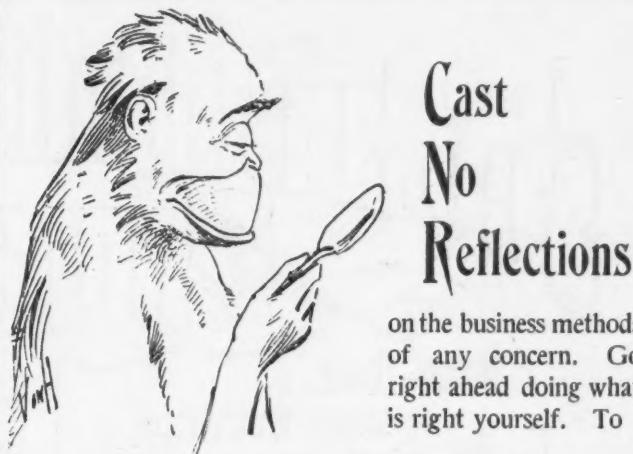
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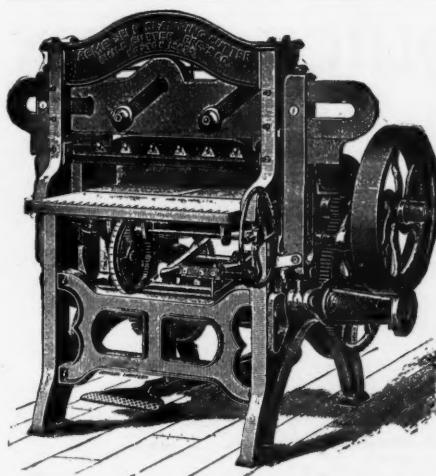
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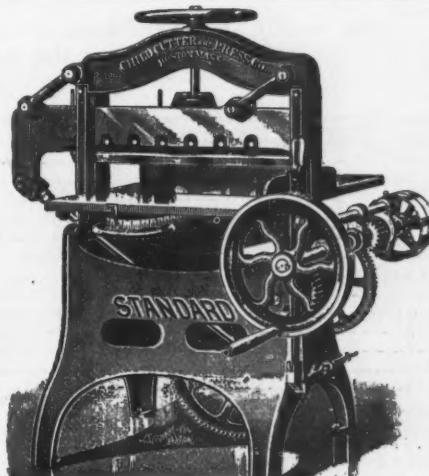
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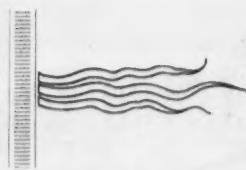
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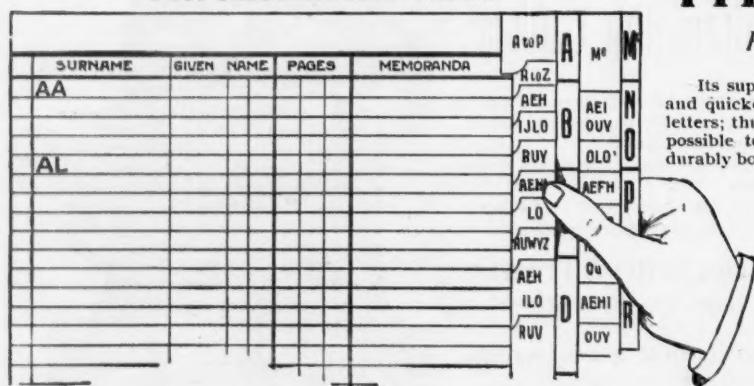
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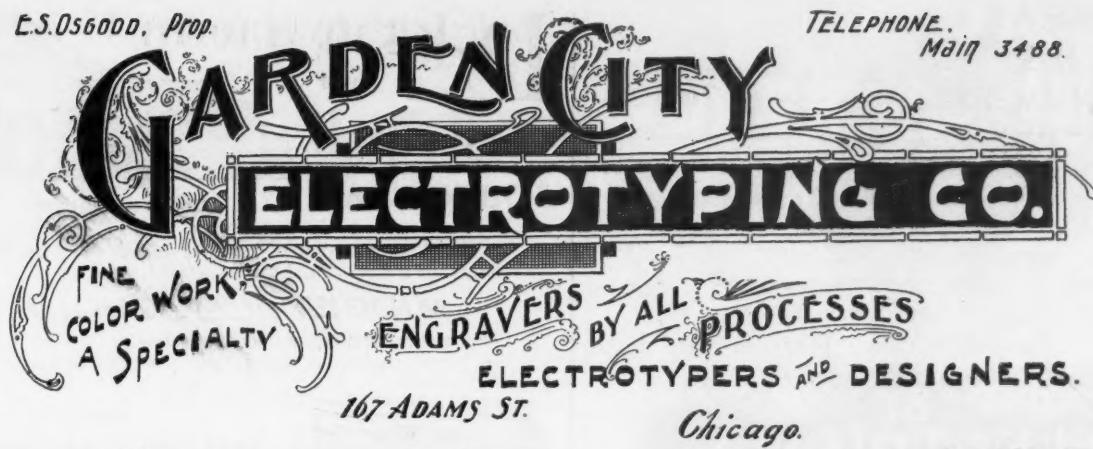
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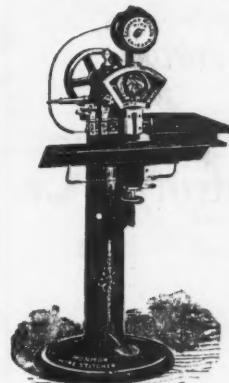
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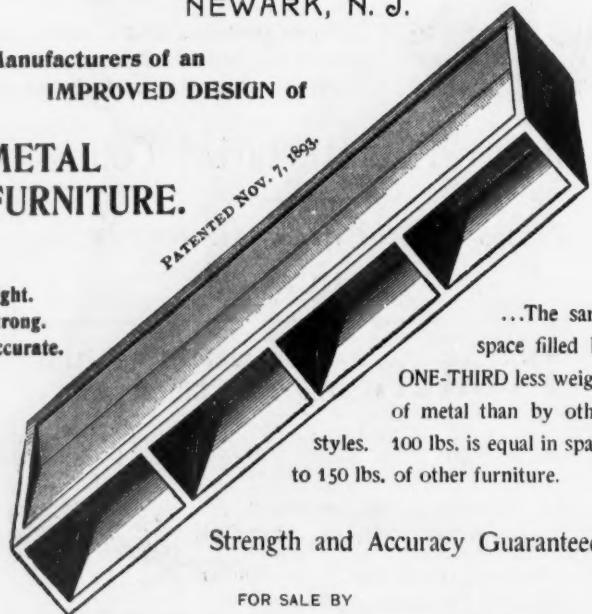
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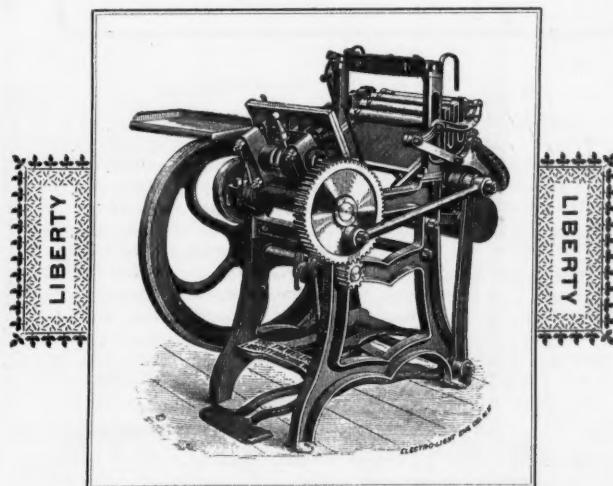
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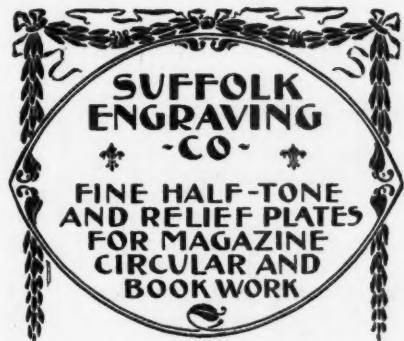
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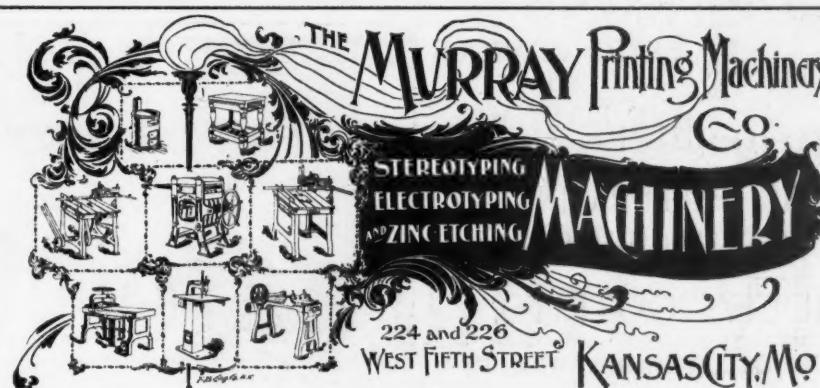
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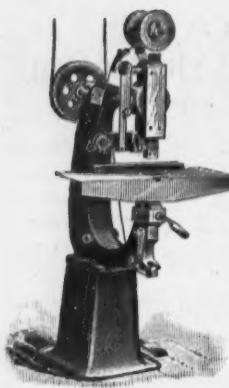
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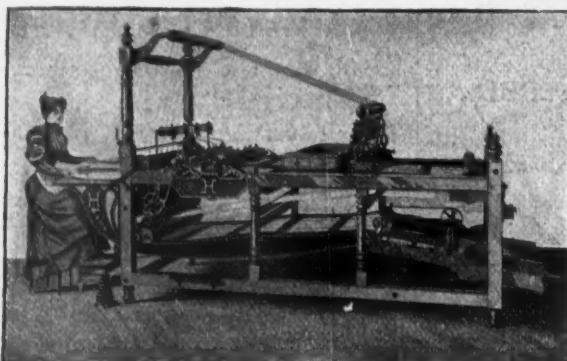
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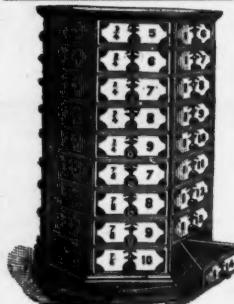
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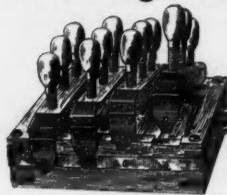
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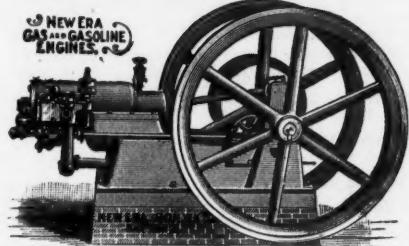
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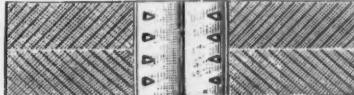
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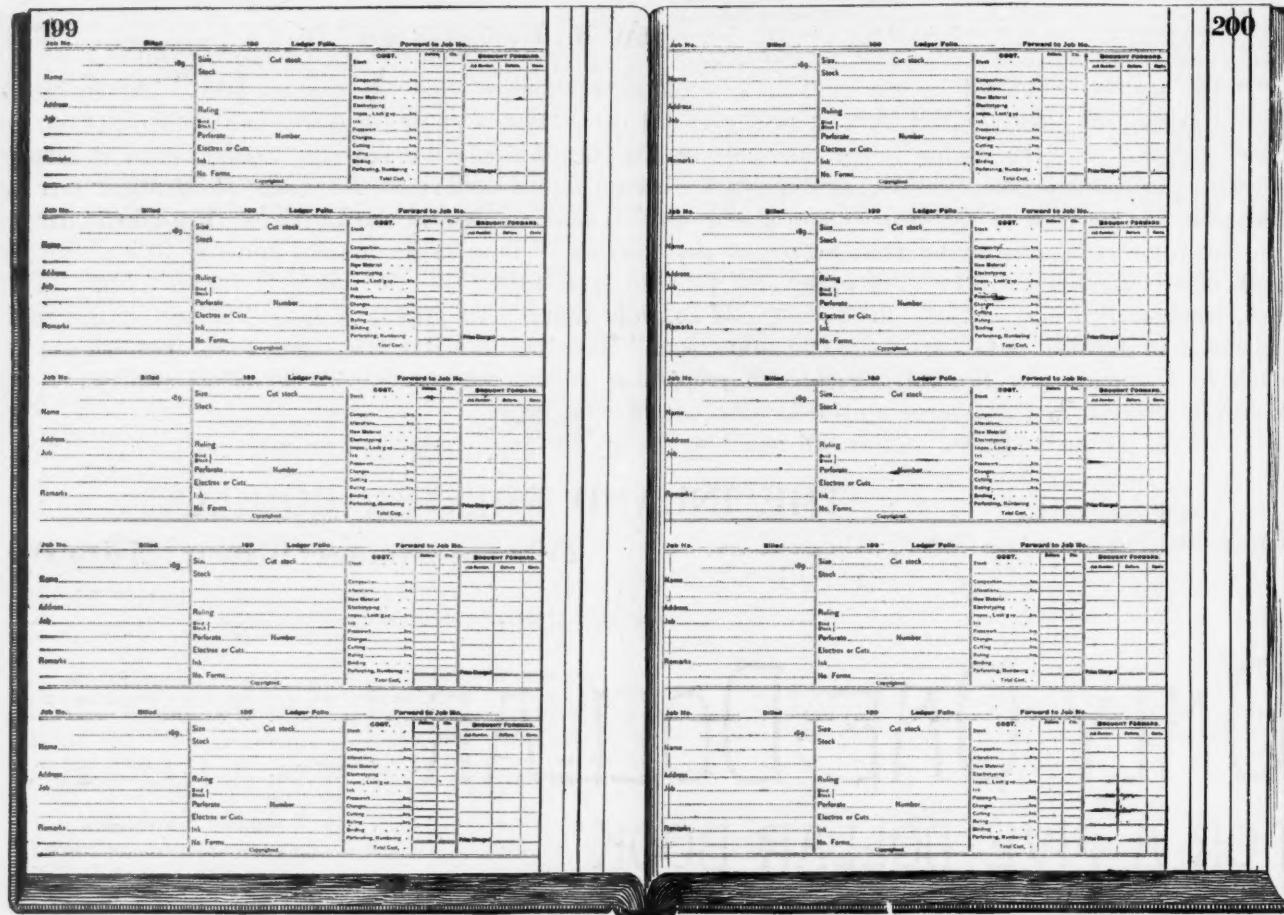
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INDEX TO ADVERTISEMENTS.

PAGE	PAGE	PAGE			
American Bolt and Screw Case Co	592	Evelyn Patent Tint Block Co	510	New Champion Press Company	521
American Paper Co	505	Folding Paper Box Company, The	586	New Era Iron Works	593
American Process Engraving Co	522	Franklin Engraving and Electrotyping Co ..	585	New Jersey Wire Stitching Machine Co ..	510
American Straw Board Company	592	Fuller, E. C., & Co	517	New York Bureau of Engraving	582
American Typefounders' Co	519, 590	Gane Brothers & Co	521	Oswego Machine Works	584
Associated Trade and Industrial Press	592	Garden City Electrotyping Co	587	Otto Gas Engine Works	521
Ault & Wiborg Co	Insert	Gibbs, W. H	589	Palmer, John J	520
Babcock Printing Press Manufacturing Co ..	508	Goes Lithographing Co	517	Parsons Paper Company	502
Baltimore Engraving Co	591	Grand Rapids Engraving Co	588	Pope, A. W., & Co	583
Barnhart Bros. & Spindler	524	Griffin, H., & Sons	592	Printers' Ink	591
Benedict, Geo. H., & Co	506, 586	Hamilton Manufacturing Company	523	Prouty Company, The	591
Ben Franklin Company	582	Hano, Philip, & Co	593	Queen City Printing Ink Company	516
Bingham Brothers Company	513	Hansen, H. C	505	Reilly, D. J., & Co	522
Bingham & Runge	504	Harrison Rule Manufacturing Company	582	Representative Trade Journals	596
Binner Engraving Company	514	Hencken & Roosen	515	Riverside Paper Co	502
Blair Company, J. C	581	Hickok, W. O., Manufacturing Company ..	592	Roberts, H. L., & Co	593
Blomgren Bros. & Co	Cover	Hoffman's Son, Joseph	593	Rockford Folder Co	522
Brown Folding Machine Co	512	Hoke Engraving Plate Co	583	Rowe, James	583
Brown, L. L., Paper Co	503	Hough, Franklin H	582	Royle, John, & Sons	584
Buffalo Printing Ink Works	585	Howard Iron Works	513	Sanders Engraving Company	594
Buffington & Co	520	Hurd, George B., & Co	524	Schaeffer, F. A	592
Business Directory	594	Illinois Engraving Company	520	Sheridan, T. W. & C. B	509, 511
Butler, J. W., Paper Company	501	Illinois Paper Company	505	Shniedewend, Paul, & Co	583, 586
Campbell Printing Press and Mfg. Co ..	523	Johnson, Chas. Eneu, & Co	591	Shoemaker, J. L., & Co	592
Catlin, E. B	582	Juergens Bros. Company	595	Slade, Hipp & Meloy	592
Chambers Brothers Company	524	Keith Paper Company	504	Smith, Albert D	592
Chicago Paper Company	505	Kelton, M. M	505	Stevens, H. L. C	593
Child Acme Cutter and Press Co	585	Kent & Haly	521	Stimpson, Edwin B., & Son	588
Conkey, W. B., Company	505	Kidder Press Manufacturing Co	506	Suffolk Engraving Co	591
Crosscup & West Engraving Co	520	Koenig, A. W	582	Superior Embossing Composition Company ..	581
Crutsinger, C. W	591	Koerner & Hayes	591	Taylor, Geo. H., & Co	505
Dean Linseed Oil Co	515	Latham Machinery Co	587	Thorne Typesetting Machine Co	512
Dejouge, Louis, & Co	592	Lloyd, Geo. E., & Co	524	Union Quoin Co	582
Dexter Folder Company	517	Manhattan Typefoundry	589	Van Allens & Boughton	518
Dick, Rev. Robert, Estate	583	Mather's Sons Co, Geo	515, 584	Want Advertisements	580
Durant, W. N	581	Megill, Edward L	591	Wells, Heber	583
Economy Manufacturing Co	587	Metal Base Electrotype Co	588	Wesel, F., Manufacturing Company	589
Electro Light Engraving Company	593	Michle Printing Press & Mfg. Co	Cover	Weston, Byron, Company	600
Electro-Tint Engraving Co	589	Montague, F. L., & Co	585	Wetter, Joseph, & Co	510
Elite Manufacturing Company	581	Morgans-Wilcox Mfg. Co	583	Whiting Paper Company	505
Emmerich & Vonderlehr	511	Moser-Burgess Paper Co	504	Whitlock Machine Company	507
Erie City Machinery Co	583	Murray Printing Machinery Co	591	Wolfe, M	504



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